FOREWORDS

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FOREWORD

महाकाव्यप्रणेतारो जयन्ति वसुधातले ।
श्रीनागफणिशर्माणो दातारः शर्मणो भुवि ॥

भारताम्बाविलासोऽत्र कल्पे कल्पे यथा भवेत् ।
स्वबुद्ध्या कल्पितस्सोऽयं शैल्याऽतिरमणीयया ॥

रमन्तां विबुधा अत्र नन्दने नन्दने यथा ।
प्राञ्जलिः प्रार्थये प्रह्वः शङ्करं लोकशङ्करम् ॥

हस्तावचेयं दद्याच्च यशोऽतिविमलं भुवि ।
स्वास्थ्यं च दीर्घमायुश्च सुखं चैवाप्यनन्तकम् ॥

एतदेव समासेन विन्यस्य विदुषां पुरः ।
असंस्कृतज्ञबोधाय वाचमाङ्ग्लीं समाश्रये ॥

I have had the pleasure of going through the Sanskrit Mahākāvya ***Viśvabhāratam***, a unique composition in a little over 2560 verses in 350 metres by the well-known savant Brahmarṣi Dr. Madugula Nagaphani Sarma who has carved a niche for himself through his Avadhānams, the spontaneous answers to questions in Sanskrit and Telugu verse. To him goes the credit of reviving this ancient art which involves exceptional memory skills and total concentration which has led to the name Avadhānam – that is the literal meaning of it—being given to it. The number of questioners could be, as per tradition, eight, hundred or thousand. The Avādhānī answering questions in this manner of eight scholars is called Aṣṭāvadhānī, of hundred Śatāvadhānī, of thousand Sahasrāvadhānī. Dr. Nagaphani Sarma has gone beyond a thousand. He is Dvisahasrāvadhānī, answering questions in Sanskrit/Telugu verse of two thousand scholars, there and then, a rare feat creating history thereby. He deserves wholehearted approbation for reviving this form of art. It is a sight to see him composing verses straightaway in a variety of metres some of them rather complex. Some are his own creations, a proof positive of his ingenuity.

He has not limited himself to the Avadhāna type of composition only but has devoted his efforts in many other fields. He is a master interpreter of ancient Indian thought and culture. He has addressed wide audiences right across the world. His discourses are listened to with rapt attention.

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The Mahākāvya, the *Viśvabhāratam* is divided in eighteen Kalpas appropriately named after each Kalpa. The verses in them are marked by perspicuity and easy flow. Wherever he felt the words used by him could be beyond the comprehension of the readers because of their complex formation he has chosen to explain them in foot-notes.

The heroine of the Mahākāvya is Bhāratāmbā, Mother India and the hero Dharma-puruṣa, the righteousness in human form. The principal sentiment, rasa, is Śānta. The phala, the reward of going through it is the awakening of patriotic fervour.

India is a land where flourished virtues and values. People practiced them for centuries. As time passed, there was some deviation from them. Bhāratāmbā and Dharmapuruṣa appeared to be moving away from each other. To bring about their re-union is the aim of the Mahākāvya. By re-establishing the validity of the old values the work is an attempt to bring about the union of the old and the new, the old, time-honoured cultural values with the present-day scientific progress. In keeping with the tradition recorded in works on Rhetorics it describes in all poetic flourish the rivers, the mountains, the flora and the fauna of the country. Along with that it takes up for delineation the life and the works of saints and sages, the holy people from Ādi Shankarāchārya onwards to the present time in an attempt to acquaint the present generation of their contribution to show the right path to society. It also deals with the arts and crafts of the country which have enriched its fabric.

The Mahākāvya lays special emphasis on transforming the country in the shape in which it was during the time of Lord Rāma with peace and plenty. Bhāratāmbā, according to the author of the Mahākāvya has to spread its wings and is to cover the whole earth so as to become Viśvabhāratāmbā. That is her destiny.

While adhering to the character of a Mahākāvya well-set in old works on Alaṅkāra-śāstra, the Mahākāvya shows its originality in inventing new metres and figures of speech. It is these which bring out the originality of the author, his own contribution to the art of poetry. If with the passage of time new metres and figures of speech could be added to the old stock, why it should not be done now. It is a delight to connoisseurs to come across something new in the well-set format of old. As a matter of fact, there is need now to revise the old principles of Poetics to take note of the new approaches.

A specialty that marks the Mahākāvya is the appearance of Bhāratāmbā in each Kalpa in keeping with the story of that Kalpa.

It is generally the Vaidarbhī style that the author has adopted in his composition avoiding long-winded compounds and harsh sounds. He has, however, chosen to use, occasionally, some recondite grammatical forms that show his command of the language.

The work is a welcome addition to the growing modern Sanskrit literature. With a new theme, new metres, new figures of speech, new grammatical forms and charming diction it stands tall among the modern Sanskrit Mahākāvyas.

It's author Dr. Nagaphani Sarma deserves full plaudits for bringing out a work of beauty which is a joy forever.

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18.02.2021.

डा० शंकर लाल शास्त्री,
निदेशक,
राजस्थान ग्रामोद्धान एवं संस्कृत अनुसन्धान संस्थान,
शाहपुरा (जयपुर)

आदरणीय डा० शास्त्री जी,

जयतु भारती

राजस्थान ग्रामोद्धान एवं संस्कृत अनुसन्धान संस्थान, शाहपुरा (जयपुर) संस्कृत वाङ्मय में भारी चेतना विकसित एक त्रैवर्षीय संगोष्ठी का आयोजन करने जा रहा है यह जान प्रसन्नता हुई। इस आयोजन के लिये मेरी हार्दिक शुभकामनाएँ।

इस अवसर पर संस्कृत मन्दाकिनी के भारी विशेषाङ्क के प्रकाशन हेतु भी मेरी हार्दिक शुभकामनाएँ।

प्राचीन से लेकर अर्वाचीन संस्कृत सुं वाङ्मय तक अनेक संस्कृत विदुषियों ने अपनी प्रतिभा से संस्कृत वाङ्मय को समृद्ध किया है। वैदिक काल से यह परम्परा चली आ रही है। यहां गार्गी जैसी ऋषिकाएँ थीं जो महर्षि याज्ञवल्क्य जैसे महारथी से लोहा लेने का सामर्थ्य रखती थीं। ये विदुषियां न केवल दर्शनशास्त्र में ही प्रवीण नहीं थीं, काव्यशास्त्र में भी उनकी अप्रतिहत गति थी। काव्यशास्त्र के अनेक सिद्धान्तों के बारे में उनके अपने ~~सिद्धान्त~~ मत थे। सुप्रसिद्ध काव्यशास्त्री राजशेखर अपनी कृति काव्यमीमांसा में यत्र तत्र अपनी पत्नी अवन्तिसुन्दरी के मत का जहां उनका मत उनसे मेल नहीं खाता है 'अवन्तिसुन्दरी त्वाह' कर के प्रस्तुत करते हैं। उनके मत से।

मध्यकाल में अनेक विदुषियों ने अपनी काव्यरचना से

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संस्कृत वाङ्मय को समृद्ध किया है उनमें अपनी कवित्वशक्ति पर अभिमान था। इसका अभिमान कि वे अपने को सरस्वती ही मानती थीं। आचार्य दण्डी ने सरस्वती को सर्वशुक्ला कहा है। कर्णाटक की विजया संवली थीं। यदि सरस्वती स्वयं वे सांवली हो सकती हैं तो सरस्वती सर्वशुक्ला कैसे हुई? उनका कहना है कि दण्डी को उनके बारे में जानकारी नहीं थी इसीलिये उन्होंने उसे ऐसा (सर्वशुक्ला) कह दिया —

नीलोत्पलदलश्यामां विजयेऽहं मामजानता।
वृथैव दण्डिना प्रोक्तं सर्वशुक्ला सरस्वती॥

महाकवि कालिदास ने अपनी कृतियों में वैदर्भी रीति अपनाई। इस रीति को अपनाने वाले कवियों में वे मूर्धन्य थे - वैदर्भी रीतिसिद्धः कालिदासो विशेष्यते। उनके बाद वैदर्भी रीति में लेखन में जिसने नाम कमाया वह कर्णाटक की विजयाङ्का थीं —

सरस्वतीव कर्णाटी विजयाङ्का जयत्यसौ।
या वैदर्भीगिरां भूमिः कालिदासादनन्तरम्॥

यह। कर्णाटक के महाराजा की प्रिय पत्नी कमल से उत्पन्न होने वाले (कृष्ण), द्वीप (पुलिन) में जन्मे (वेदव्यास) और बांबी (वल्मीक) से प्रकट हुए (वाल्मीकि) को तो कवि मानती हैं, उन्हें प्रणाम करती हैं पर उनके बाद के जो चित्त को चमत्कृत करने वालों हेय दृष्टि से देखती हैं, उनके बारे में वे कहती हैं कि वे उसके सिर पर बांधा पान धरती हैं —

एको ऽमुन्नलिनात्पुलिनाद् वल्मीकतश्चापरः
ते सर्वे कवयो भवन्ति गुरवस्तेभ्यो नमस्कुर्महे।
अद्यापि यदि गाढ़मत्सरचतैश्चेतश्च मत्कुर्वते
लोकानां मूर्धनि ददामि वामचरणं कर्णाटराजप्रिया॥

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संस्कृत विदुषियों की शास्त्रनिपुणता और कवित्वशक्ति का प्रस्फुटन केवल प्राचीन और मध्यकाल तक ही सीमित नहीं रहा। वह प्राचीन काल से लेकर आज तक भी चला आ रहा है। अर्वाचीन काल में भी अनेक विदुषियों और कवयित्रियों ने अपनी कृतियों से संस्कृत वाङ्मय को समृद्ध किया है। इनमें विशेष उल्लेखनीय हैं डा० पुष्पा दीक्षित जो उच्च कोटि की वैयाकरण भी हैं और कवयित्री भी, डा० वेदकुमारी घई जो पुरातन वाङ्मय की रचयित्री वाहन अध्येत्री हैं और अनेक रमणीय कविताओं की (स्तुति-) सरस कविता लेखन में डा० नलिनी शुक्ला एवं डा० योगमाया ने काफ़ी यश अर्जित किया है। डा० रमा चौधुरी ने अनेक उत्कृष्ट नाट्यकृतियों की रचना की है जिनका कोलकाता की प्राच्यवाणी संस्था के माध्यम से मञ्चन भी हुआ है। अर्वाचीन नाट्यकृतियों की समीक्षा के क्षेत्र में डा० उषा सत्यव्रत का नाम सर्वोपरि है। इस दिशा में उनका प्रयास पहला प्रयास उन्हीं का था। उनका 'बीसवीं शताब्दी के संस्कृत नाटक' शीर्षक ग्रन्थ अर्वाचीन संस्कृत नाट्यकृतियों की समीक्षा की दिशा में एक मानक ग्रन्थ है।

अनेकानेक संस्कृत विदुषियों ने अपने शोध द्वारा संस्कृत वाङ्मय के अनेक अनुद्घाटित पक्षों को उजागर किया है और कर रही हैं।

मुझे आशा है कि संगोष्ठी - द्वय सभी संस्कृत रचनाकारियों और समीक्षिकाओं के अवदान को रेखाङ्कित करेगी जो कि आने वाली पीढ़ियों के लिये प्रेरणादायक होगा।

संगोष्ठी की सफलता हेतु मेरी हार्दिक मङ्गलकामनाएं।

सत्यव्रत शास्त्री

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पातञ्जल भाष्य दर्शन और विवेकचूडामणि का उत्तम मृदुलकीर्तिकृत हिन्दी पद्यानुवाद का अवलोकन करने का अवसर मुझे मिला।

संस्कृत वाङ्मय में अनुवाद शब्द का सब से पहला प्रयोग महर्षि यास्क के निरुक्त में मिलता है। उन्होंने कहा है - उद्देशानुवादः समवक्षिप्तं, जो कहा गया है उसे फिर से कहना। यहाँ महर्षि ने शब्दान्तर से कहना यह नहीं कहा है पर भाव उनका सम्भवतः यही है। इससे संक्षिप्त और सटीक परिभाषा अनुवाद की हो ही नहीं सकती।

अनेक वर्ष पहले की बात है जब मुझे भारतीय अनुवाद परिषद का सर्वोच्च अनुवाद पुरस्कार मिला तो एक साहित्यकार मेरे पास आईं और कहने लगीं अनुवाद होता क्या है इस विषय में अपना विचार बताइये। शर्त यह है कि आपको एक पंक्ति में ही इसे कहना है। तब मैंने कहा था - अनुवाद में भाव मूक हो जाते हैं और भाषा अनुवादक की।

अनुवाद एक जटिल कर्म है। अनुवादक को मूल लेखक की जैसी स्वतन्त्रता नहीं है। वह बन्धनों से घिरा है। उसे मूलार्थ को साथ लेकर चलना है, उससे दूर जाने की स्वतन्त्रता उसे नहीं है। यह एक बन्धन है। जिस भाषा में उसे अनुवाद करना है उसके स्वारस्य का उसे ध्यान रखना है यह दूसरा बन्धन है। जो बात कही जा रही है उसे अभिव्यक्त करने के लिये उन शब्दों का चयन करना है जिनसे वह स्पष्ट हो। इसके लिये यथाकदाचित् उसे समास और व्यास - विशेष कर व्यास - शैली का आश्रय लेना पड़ सकता है। यह तीसरा बन्धन है।

अनुवादक को उन दोनों भाषाओं का - एक जिससे वह अनुवाद कर रहा है और दूसरी जिसमें वह अनुवाद कर रहा है का पूर्ण ज्ञान, दोनों भाषाओं पर अधिकार अपेक्षित है। अनुवाद यदि पद्य में है तो दूसरा और सहृदयता भी अनुवादक को अपने हृदय में रखना होता है। इसमें कभी - अनुवाद को

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नीरस बना सकती है।

यदि मूल की विषय/वस्तु कठिन और जटिल है और उसमें पारिभाषिक शब्द हैं जिन्हें हृदयङ्गम किये बिना पाठक को बात समझ में आ नहीं सकती, तो अनुवाद कार्य और कठिन हो जाता है।

योगदर्शन और विवेकचूडामणि कोई कथा-कहानी या उपन्यास नहीं हैं। गम्भीर दर्शन इनमें समाहित है। इनका अनुवाद करने के लिये विशेषतः पद्यानुवाद करने की प्रवृत्ति के लिये बहुत साहस की अपेक्षा थी। डा० मृदुल कीर्ति ने वह साहस दिखाया और इन ग्रन्थों का पद्यानुवाद कर डाला।

ऊपर जिन बन्धनों और अपेक्षाओं की चर्चा की गई है उन सभी एक कोई अनुवाद के साथ दण्ड हैं। डा० मृदुल कीर्ति का अनुवाद इस सभी मापदण्डों पर खरा उतरता है। इसमें प्रवाह है और है सहजता, जो इसे कोई अनुवाद की श्रेणी में ला खड़ा करता है।

अनुवादिका को अनुवाद का व्यापक अनुभव है। अनेक अन्य संस्कृत ग्रन्थों का इन्होंने अनुवाद किया है। मुझे आशा है कि वे अपेक्षाकृत कम संस्कृत ग्रन्थों का हिन्दी अनुवाद कर उन्हें हिन्दीभाषी जनता के लिये सुलभ बना देंगी। यह उनकी साहित्य जगत को एक अमूल्य देन होगी।

सत्यव्रत शास्त्री

सी-2 48, डिफेंस कॉलोनी,
नई दिल्ली-110024
18.02.2021

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विश्वभारती विश्वविद्यालय कुलपतयः
संस्कृति शास्त्रकारः
प्रधान प्रधानमंत्री भारत
सिंह जागरूक: वर्णधिपते
महामहिम राज्यपाल महाभागाः, मान नीया
मुख्यमन्त्रि महाभागाः, श्रीमन्तो मान्यवर
डॉ० श्रीसत्य नारायण जटिया महाभागगण
कालिदासस्य काव्य ~~[illegible]~~ सु गृहीतं -

मान नीया संस्कृति मन्त्रि महोदयाः

नामधेयाः कविमूर्धन्याः पद्मभूषण डॉ० रामनगीना सिंह सुमन महाभागा, विद्वद्वरेण्यो माननीयो राष्ट्रपतिसम्मान सम्मानितो ~~कालिदासस्य काव्यमीमांसाकार~~ डॉ० कृष्णकान्त चतुर्वेदि महाभागा। प्रत्यक्षे न समुपस्थिता विद्वद्वरेण्या वरिष्ठा अग्रेसराः प्रेक्षाः कविप्रवराश्च,

प्रथमं कालिदासस्मारोत्सवस्य अस्मिन् अवसरे वयं श्रीविशालायां विशालायां तीर्थजनयित्र्यां मुज्जयिन्यां समवेता इति परमं नो भाग्यं मन्यामहे। महाकविः कालिदासः अवन्तेः मुज्जयिनीति नाम न वेद। मेघदूतकाव्ये दशपुरवर्णने पथो बहुत्वेऽपि मुज्जयिनी न परिहर्तव्येति लेखितम् - बहुः पन्थाः यद्यपि भवतः प्रस्थितस्योत्तरां सौधोत्सङ्गप्रणयविमुखो मा स्म भूरुज्जयिन्याः। उज्जयिन्याः वैभवमपि तेन मुक्तकण्ठमभिष्टुतम्। [illegible] कालिदासेन प्रतिवर्षं स्मर्यते इति उज्जयिनीवासिनां तन्माध्यमेन च सकलदेशवासिनां च कविकुलचूडामणेः प्रति- कृतज्ञता उल्लिखिता।

प्रतिवर्षमत्र कालिदाससमारोहे दिग्भ्यो विदिग्भ्यश्च कालिदासकृतिषु कृतमूर्तिरभिमा विद्वांसः समवयन्ति। तद्विषयेषु- धीवैभवशालिनो विचिन्त्य कमपि पक्षमुद्घाटयन्ति। एवं नाना वर्णानि प्रवृत्तेऽपि अस्मे नवीनमेव किञ्चिदनुभूतिविषयं भवति। प्रतिरमणीयं हि कवेः काव्यम्। अत्रे अत्रे यन्नवतामुपैति तदेव रूपं रमणीयतायाः इति- रमणीयतायाः निदर्शनभूतं तदस्य हृदयं हृदयान्यावर्जयति।

कालिदासो न केवलं कविरपि तु महाकविः। प्रसन्न- वर्णनानुसारेण अस्मिन् परम्परावाहिनि संसारे कालीदासः कालिदासप्रभृतयो द्वित्राः पञ्चषा एव नामधेयवशः। ~~अपि~~ ~~कालिदासः कवीषु अग्रिमः~~। परश्शतैस्स हृदये समालोचितेऽपि काव्यनिबन्धे तद्रहस्याकलनं नासुकरम् [illegible] कालिदासः वैलक्षण्यमेव तस्य विशेषयामि व्यनक्ति। कालिदासः ~~[illegible]~~ टीका- रघुवंशे। कृत्स्नं मल्लिनाथो नाम मूर्धाभिषिक्तः। तेन (सञ्जीवनी टीका विरचिता, कुमारसम्भवे अपि सञ्जीवनी टीका कृता, मेघदूते अपि तन्नामधेयेन टीका निबद्धा। सञ्जीवनीति नाम कुतः इति व्याख्यातुं ल अजाद्

पूर्वतनव्याख्याकृद् दुर्व्याख्याविषमूर्च्छितां
कालिदासगिरं मल्ल ~~[illegible]~~ टीकया सञ्जीवयिष्यतीति। सा सञ्जीवनी नाम। तदुज्जीवने टीकाकृता कृता प्रतिज्ञा पूर्वतनटीकाकृद् दुर्व्याख्याविषमूर्च्छितां कालिदासगिरं मल्ल टीकया सञ्जीवयिष्यतीति तेन टीकाकृता प्रतिज्ञाता

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एवं प्रतिज्ञानानो मल्लिनाथोऽपि

तेनापि कालिदासचर्चा विषयं प्रकृतं उपक्षिप्तवान्

"कालिदासगिरां सारं कालिदासश्च सरस्वती।
चतुर्मुखो यथा ब्रह्मा विदुर्नान्ये तु माहुराः॥

सञ्जीवनी- अपि मल्लिनाथोऽपि कालिदासगिरां विषयं एवं प्रकृतिं
रचयिता। ~~[illegible]~~ का कथा इत्याहुराम्। अस्माकं तु तत्र ~~[illegible]~~ तो-
उपपत्तिः विरन्तरश्च परिश्रमोऽपेक्षितः। इदमेवाभिलक्ष्य प्रतिवर्षमत्रोज्जयिन्यां
चर्चाधारा प्रवर्तते, तथाऽनीक्षमत्र ~~[illegible]~~ मनीषिणो विमर्शनेषु
कालिदासस्य कृतिषु विषयेषु स्वं स्वं मतमुपस्थापयन्ति, एवं
कालिदासगिरां ~~[illegible]~~ तत्त्वबोधः कदाचित् प्रादुर्भावति धिया। अस्मिन्नपि
वर्षे चर्चा प्रवर्त्स्यति। सेयं चर्चा महाकविकालिदासग्रन्थस्य प्रति-
मेदने साफल्यमवाप्नुयादिति भगवन्तं श्रीमहाकालं स्वयं प्रार्थयामः
अत्र भवन्तः सर्वेऽपि सम्पस्थितेषु विद्वत्सु एव प्रणामाञ्जलिं ~~[illegible]~~ समर्पयामि
स्वकीयां गिरमुपसंहरामीत्योम्॥

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आशीर्वचन

भारत में जहाँ विभिन्न संस्कृतियाँ हैं, परम्पराएँ हैं, मान्यताएँ हैं वहाँ विभिन्न भाषाएँ भी हैं। संविधान ने 18 भाषाओं को स्वीकृति दी थी। साहित्य अकादेमी ने 22 भाषाओं को स्वीकृति दी। संख्या बढ़ कर 24 तक पहुँच गई। प्रत्येक भाषा के अपने-अपने कवि हैं जिन्होंने अपनी-अपनी कविताओं/काव्यों के द्वारा अपनी-अपनी भाषा के साहित्य को समृद्ध किया है। यह सम्भव नहीं है कि प्रत्येक भाषाभाषी को अन्य भाषाओं का ज्ञान हो ही। यदि होगी तो मात्र दो-तीन या तीन-चार का ही हो सकता है। ज्ञान न होने के कारण वह अन्य भाषाओं के कवियों के बारे में नहीं जान पाता है। जिस कारण भारतीय समग्रता का ज्ञान उसे नहीं हो पा रहा है।

उस समग्रता का ज्ञान कराने का महनीय प्रयास दक्षिण भारत के 'ईश्वर का अपना देश' (God's own country) कहे जाने वाले केरल प्रदेश के निवासी मातृभाषा मलयालम तथा हिन्दी भाषा के भी उद्भट विद्वान् डा० अरसू ने किया है। इस दृष्टि से उनका ग्रन्थ भारतीय कवि : सपनों के साये वाले सुतरां अभिनन्दनीय है।

संस्कृत की सुप्रसिद्ध उक्ति है - कविः करोति काव्यानि स्वादं जानाति पण्डिताः, कवि काव्यों की रचना करता है, उसका रसास्वादन पाठकगण करते हैं। वे पाठकगण कवि के समानधर्मा होते हैं। जिनके बारे में उनकी निष्पक्षता के अभाव को लक्षित कर महाकवि भवभूति ने कहा था कि कभी तो कोई मेरा समानधर्मा, जो मेरे समान ही सोचता है, जिसके चिन्तन में मेरे चिन्तन का स्पन्दन होगा, जन्म लेगा। समय अनन्त है और यह मूलोक विशाल है -

"उत्पत्स्यते तु मम कोऽपि समानधर्मा कालो ह्यनं निरवधिर्विपुला च पृथ्वी"

पाठकगण के लिये एक दूसरा शब्द है जिसका प्रयोग आलोचकों के मुकुटमणि आचार्य आनन्दवर्धन ने उल्लेख किया है वह है सहृदय - सरस्वत्याः हृदयं कवेः हृदयं विजयते।

पहले कविता की जाती है, बाद में सहृदय अर्थात् समीक्षक उसका मूल्यांकन करते हैं। जैसे-जैसे समय के साथ कविता विभिन्न रूप अपनाती जाती है समीक्षा के मापदण्ड भी बदलते जाते हैं। पहले एक मापदण्ड केन्द्रबिन्दु में रख कर काव्य की रचना होती थी। [illegible]

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अंग्रेज़ी कवियों को ने काव्य में छंदरूप का निर्धारण करने के लिए कहा कि उसमें एक नायक होना चाहिए पर जब कालान्तर में रघुवंश जैसा काव्य प्रकाश में आया तो नायकत्व बदला और काव्य में एकाधिक नायकों को भी स्वीकृति मिली। पहले नायक पुरुष ही होता था। बाद में झाँसी की रानी, चारुमती आदि काव्यों की रचना होने लगी तो नायकत्व बदला पर नायिका केन्द्रित काव्यों को भी स्वीकृति देनी होगी।

काव्यों में अब नये-नये प्रयोग होने लगे हैं। आज संचार माध्यमों के प्रभाव से विश्व बहुत कुछ सिमट गया है, वह वास्तविक धरातल पर 'ग्लोबल विलेज' की स्थिति पर पहुँच गया है। विदेशों में प्रारम्भ हुई नई प्रवृत्तियों ने भारतीय भाषा और की कविताओं में भी दस्तक देना प्रारम्भ कर दिया है। लघु कविता - mini-poetry अब कोई विदेश की विशेषता नहीं रह गई है। भारत में भी प्रचुर मात्रा में इसकी रचना होने लगी है। अब हाइकू केवल जापानी काव्य की सम्पदा नहीं है। भारतीय भाषाओं में भी यह आँचल लगी है। अब तो अंग्रेज़ी ने भी इसमें प्रवेश कर लिया है।

इस सब परिवर्तन के कारण काव्य के नये मानदण्ड निर्धारित करने होंगे। नया काव्यशास्त्र आज की माँग है।

डॉ० आरसू की कृति इस माँग को पूरा करेगी। यह विभिन्न भारतीय भाषाओं के कवियों तथा उनकी रचनाओं को एक दूसरे से परिचित कराएगी और देश की एकता और अखण्डता और ~~[illegible]~~ को सुदृढ़ करने में सहायक होगी। इस अपेक्षा के साथ —

सत्यव्रत शास्त्री

नई दिल्ली
२८ नवम्बर, २०२०

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शुभाशीर्वचन

आचार्य उपेन्द्र त्रिपाठी विरचित "वैदिकसंस्कृतिरवेमरी" शीर्षक ग्रन्थ का, जो कि पाण्डुलिपि रूप में ही था, अवलोकन करने का शुभावसर मुझे प्राप्त हुआ। यह वेदविषयक २२ आलेखों का सङ्कलन है। इसमें उतनी सङ्ख्या के वेदसम्बन्धी विषयों पर गहन विचार-विमर्श है। आचार्य त्रिपाठी का सम्पूर्ण जीवन वेदों के अनुशीलन को समर्पित रहा है। फलतः वेदों पर उनकी गहरी पकड़ है।

मनुष्य जीवन के चार उद्देश्य बतलाये गये हैं धर्म, अर्थ, काम और मोक्ष, जिन्हें पुरुषार्थ की संज्ञा दी गई है। इनमें प्रथम तीन का संसार से सम्बन्ध है जो कि चतुर्थ का संसार से मुक्ति पाने, मोक्ष का। प्रथम तीन में बाद वेदों का - अर्थ और काम - का - आधार धर्म ही बतलाया गया है - धर्मादर्थश्च कामश्च। धर्म वह है जिस पर सारी व्यवस्था आधारित है - धारणाद्धर्मः। उस धर्म का मूल वेद है - वेदोऽखिलो धर्ममूलम्। क्यों कि वेद धर्म का मूल है इसलिये उसकी रक्षा के लिये भारतीय मनीषी सहस्राब्दियों तक सन्नद्ध रहे। उसके उच्चारण में वर्णोच्चार मात्रा की त्रुटि भी सह्य नहीं थी। दुष्टः शब्दः स्वरतो वर्णतो वा मिथ्या प्रयुक्तो न तमर्थमाह। आनुपूर्वी के स्थान पर अन्योन्या पाठ में अर्थ से अनर्थ की सम्भावना हो जाती है। इसीलिये मन्त्रों के शुद्ध पाठ के लिये कठोर आग्रह रहा। एतदर्थ विकृतियाँ की कल्पना की गई। व्याकरणादि वेदाङ्गों का भी प्रादुर्भाव एतदर्थ हुआ। महाभाष्य में स्पष्ट कहा गया है - रक्षार्थं वेदानामध्येयं व्याकरणम्।

वेदों की तह तक पहुँचना बहुत कठिन है। इसके लिये अनेक शास्त्रों का तलस्पर्शी ज्ञान आवश्यक है। किसे स्वल्पश्रुता कहा जाय, इसकी परिभाषा [illegible] वेद अरुचाई कि वह

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कहीं मुझ पर प्रहार न कर दें।

श्रीकृष्ण के लिये वेद का अध्ययन आवश्यक था। श्वेतकेतु जब तक पितृगृह में था तो वेद के अध्ययन में उसकी प्रवृत्ति नहीं थी। उसे शिक्षित कर उसके पिता ने उसे अपने पास बुला कर कहा – श्वेतकेतो वत्स बृहच्छठ, न वै सौम्यास्मत्कुलीनोऽनधीत्य ब्रह्मबन्धुरिव भवति, श्वेतकेतु, वेदाध्ययन करो, हमारे कुल में उत्पन्न हुआ कोई भी वेदाध्ययन न करे केवल नाम मात्र का ही ब्राह्मण नहीं रहता है। महाभाष्यकार का स्पष्ट निर्देश है कि ब्राह्मण को बिना किसी कारण अर्थात् प्रयोजन के, उसका यह कर्तव्य है इस दृष्टि से वेद का पाठ करना चाहिये और उसका अर्थ समझना चाहिये – ब्राह्मणेन निष्कारणो वेदोऽध्येयो ज्ञेयश्च। यहाँ ज्ञेय पद महत्त्वपूर्ण है। यदि अर्थ जाने बिना पाठ भर किया तो यह वह स्थिति होगी कि प्राण तो है नहीं, वह जल नहीं है तो मूलाकड़ी सूखी है तो भी आग नहीं पक्वः पायसो – मद्दधीत – मविज्ञातं निगदेनैव शब्दते, अनडुवा विव शुष्कैधो न तज्ज्वलति कर्हिचित्।

अर्थ की समस्या नये के अर्थ तक पहुँचने की है। सहस्राब्दियों तक वेद-पाठियों को अर्थ स्पष्ट था। फिर ऐसा एक समय आया कि उन्हें व्याख्याकारों की आवश्यकता पड़ी। तब शौनक, यास्क, वेङ्कट माधव आदि की आवश्यकता पड़ी। पाश्चात्य विद्वानों ने भी इसमें योगदान दिया। पर वेद को समझना इतना आसान नहीं। परोक्षप्रिया हि देवाः प्रत्यक्षद्विषः। मन्त्रों में सीधे-सीधे जो अर्थ दिखाई देता है उससे कहीं अधिक गम्भीर अर्थ अभिप्रेत होता है।

वेद केवल समुद्र ही नहीं है कि इनमें से मन्थन कर केवल चौदह रत्न ही निकलें। वे हिमालय भी हैं जो अनन्त रत्नप्रसू हैं। आचार्य उपेन्द्र त्रिपाठी ने बाईस रत्न उसमें से निकाल कर

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हमारे सामने रखे हैं। भगवान् करे वे दीर्घायु हों – यह मेरा उनके लिये हृदय के अन्तस्तल से आशीर्वाद है – और आगामी वर्षों में अनेकानेक अन्य रत्न स्वयं भी निकालें और वैदिक विज्ञान केन्द्र जिसके वे समन्वयक हैं अन्य भी विद्वानों को भी रत्नों को निकालने की प्रेरणा दें। वैदिक संस्कृति विमर्श जैसी श्रेष्ठ कृति के प्रणयन के लिये उनका शत-शत अभिनन्दन।

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अद्य वयं सर्वेऽपि नाना ग्रन्थप्रणेतॄन् नाना पुरस्कारैरलङ्कृतान्
आचार्यमधुसूदनसेनान्तमहाभागान् समाजयितुं प्रत्यक्षपरोक्ष-
रूपेणोपस्थिता महान्तमानन्दमनुभवामः। आनन्दोत्सवोऽ
द्यैतदुचितमेव यदुत्सवस्योद्घाटनम् आलङ्कारिकप्रवराणाम्
आनन्दवर्धनाचार्याणां वचसैव संवेत्। तद्धि चरचारिति —

सरस्वत्यास्तत्त्वं कविसहृदयाख्यं विजयते।

सहृदयशब्दः सुरगिरि समीक्षकार्थकः। समानं हृदयं
यस्येति तद्व्युत्पत्तिः। मूलालेखकस्य हृदये यदस्ति तदेव
तस्यापीति तस्य सहृदयत्वम्। एतदेव समानधर्मत्वमिति
यदुच्यते। आचार्यमधुसूदनसेनान्तमहाभागाः कवयोऽपि
सहृदयाश्चापि। उभयोरपि गुणयोरेकत्र सङ्गमो विरल एव।
एतोऽहि नैकाव्यानां रचयितारो नैकग्रन्थानां च समीक्षकाः।
तेषां काव्येषु रुचिरा पदशय्या, छन्दोऽलङ्कारविभूषिता शैली
मनोहरं वस्तु च हृदयाकर्षति सहृदयहृदयानि। एतद्वस्तुदेवाल्पे
वयस्येव तैस्तद्वशोऽर्जितं यत् प्रकर्षोऽपि दुरापम्।
सामान्यतोऽर्जयितुमशक्यम्। आगामिनि काले इतोऽपि
यशस्तेऽर्जयन्त्विति श्रीभगवच्चरणयोः प्रार्थना। समेधिता एतै-
र्वाचां देवी, समेधितः सुरसरस्वती ग्रन्थकोशः स्वकीयाभिर्नैकाभी
रचनाभिः, समेधिता च संस्कृतवाणी तत्प्रचारेण प्रसारेण च।
औपनिषदं प्रतिभासम्पन्ना निरन्तरशास्त्रशीलनतत्परास्तद्गूढ-
रहस्योद्घाटनव्रतिनः संस्कृतदेवैकचित्तास्ते चिरं जीवन्तु,
स्वस्वमनोमयं च जीवनं यापयन्तु यशश्चार्जयन्तु
इत्याशयेयम् इति तेषां कृते मम शुभाशीर्वादः॥

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[illegible]

सभा दर्शिता: चरविचुलुगुरु धारलिदारसंस्कृत विश्वविद्यालये चूलदत्तस्य विद्वत्प्रग्रहरत्न
प्राचार्य श्रीमिथिलेश्वरेण महाभाग, रामनरेश्वरस्य: श्रीमच्चरणकरा मुख्यारतिथ्यः
प्राचार्य कन्दलाल शर्मा मुंजाचार्य महाभाग, उत्तरवर्तुलय प्राचार्य मधुसूदनेन्त
महाभाग प्राचार्य पङ्कजाचार्य च केन्द्रीय चमूकृष्णधारस्थित कृशाः पाण्डरगुरु वा
विभागयुगारप्रन्थे च दृष्टादृष्टा विद्वद्भिः परीक्षा उपेक्षाः प्रेक्षाः धारनेष्टाश्च —

उपलब्धिनां: प्रथम वर्षं सर्वेऽपि नाना ग्रन्थप्रणेतृन् नाना पुरस्कारैः सम्मानैश्च लब्धवान्
प्राचार्य मधुसूदनेन्त्या महाभागान् सभा ज्ञापितं प्रत्यक्षं कोशस्थलेषो परस्थितः इति
महानलमानन्दमेनुमेवामः।

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माननीय डा० को ठारी जी,

सस्नेह नमस्कार

आपके द्वारा प्रेषित 'सैन्ट्रल ऑफ उपनिषद्' महा ग्रन्थ का अवलोकन कर हृदय गद्गद हो उठा। आपकी प्रतिभा और साधना इसमें मूर्त हो उठी है। 858 बृहदाकार पृष्ठों में आलेखों का यह अद्भुत संकलन है। प्रत्येक आलेख एक नवीन विषय-वस्तु को लेकर है, प्रत्येक में एक नवीन चिन्तन है, एक नवीन प्रेरणा है, नई पीढ़ी के लिये एक नवीन दिशा-निर्देश है। इसका प्रारम्भिक वक्तव्य जिसे डा० को ठारी जी ने अपनी वाणी दी है अत्यन्त गम्भीर एवं विचारपूर्ण है। उन्होंने इसमें और उसके आगे के आलेख में संकेत कर बता दिया है, सम्प्रेषण आत्मा का धर्म है। बुद्धि और मन तो वाणी की वाहन है। सम्प्रेषण को इन्होंने दो भागों में विभक्त किया है — एक तरफा और दो तरफा। एकतरफा विहीन है और दूसरा शब्द-युक्त है। एकमें प्रार्थना अर्चना आदि हैं। भक्त भगवान् से प्रार्थना करता है, उनकी आराधना करता है, वह उनसे मांगता है, भगवान् की ओर से शब्दों द्वारा उत्तर नहीं आता है, वे उसकी बात सुन लेते हैं और अदृश्य रूप उसपर कृपा दृष्टि करते हैं। यहां प्रश्न यह है कि प्रार्थना-अर्चना किस प्रकार की है। यदि वह इस प्रकार की है कि उसमें अन्य कोई विषय का समावेश नहीं है — भक्त अनन्यभाव से भगवान् की आराधना-उपासना करता है तो भगवान् आराधना-उपासना में लीन उस भक्त को जो उसके लिये आवश्यक होता है उसकी व्यवस्था कर देते हैं। उसके पास जो उसके पास नहीं है उसे प्राप्त कराना, अप्राप्त वस्तु की प्राप्ति योग और क्षेम, जो प्राप्त हुआ उसकी रक्षा — प्राप्तस्य रक्षणं क्षेमः का दायित्व भगवान् अपने ऊपर ले लेते हैं —

अनन्याश्चिन्तयन्तो मां ये जनाः पर्युपासते।
तेषां नित्याभियुक्तानां योगक्षेमं वहाम्यहम्॥

भगवान् की प्रतिज्ञा है कि उनके भक्तों को कोई कष्ट नहीं होगा —

अर्जुन प्रतिजानीहि न मे भक्तः प्रणश्यति।

इस [illegible] अर्जुन को आश्वासन देते हुए भगवान् श्रीकृष्ण ने भगवद्गीता में

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भाग लेने सारांश में कहा। [illegible]

Third semester हिन्दी कहानी

August

Date	No of students present	Time
13	18	3 PM
14	19	3 PM
17	20	11 AM
18	22	11 AM
19	23	11 AM
20	24	"
21	18	"
25	19	"
28	20	"
31	22	"

September

1	18	11 AM
2	20	"
5	25	"
7	18	"
8	22	"
9	18	"
10	19	"
11	20	"
14	18	"
15	20	"
16	22	"
21	23	"
22	22	"
23	18	"
28	19	"
29	20	"
30	19	"

October

1.	20	"
5	22	"
6	21	"

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22.03.2020.

माननीय डा० कोठारी जी,

सस्नेह हार्दिक नमस्ते

आपके द्वारा प्रेषित 'संस्कृत में उपनिषद्' महाग्रन्थ का अवलोकन कर हृदय गद्गद हो उठा। आपकी प्रतिभा और साधना इसमें मूर्त हो उठी है। 858 बृहदाकार पृष्ठों में आपने लेखों का यह अद्भुत संकलन है। प्रत्येक आलेख एक नवीन विषय-वस्तु को लेकर है, प्रत्येक में एक नवीन चिन्तन है, एक नवीन प्रेरणा है, नई पीढ़ी के लिये एक नवीन दिशा-निर्देश है। इसका प्रारम्भिक वक्तव्य जिसे डा० कोठारी जी ने अपनी कलम की संज्ञा दी है अत्यन्त गम्भीर एवं विद्वत्तापूर्ण है। उन्होंने इसमें और उसके आगे के आलेख में संक्षेप कर कह दिया है। संप्रेषण प्राणिमात्र का धर्म है। बुद्धि और मन तो आदि की बात है। संप्रेषण को इन्होंने दो भागों में विभक्त किया है — एक तरफा और दो तरफा। एक तरफा विहीन है और दूसरा शब्द-युक्त है। एक में प्रार्थना अर्चना आदि हैं। भक्त भगवान् से प्रार्थना करता है, उनकी आराधना करता है, वह उनसे मांगता है, भगवान् की ओर से शब्दों द्वारा उत्तर नहीं आता है, वे उसकी बात सुन लेते हैं और अपनी कृपा उसपर बरसा देते हैं। यहां प्रश्न यह है कि प्रार्थना-अर्चना किस प्रकार की है। यदि वह इस प्रकार की है कि उसमें अन्य ऐसी विषय का समावेश नहीं है — भक्त अनन्यभाव से भगवान् की आराधना-उपासना करता है तो भगवान् आराधना-उपासना में लीन उस भक्त को जो उसके लिये आवश्यक होता है उसकी व्यवस्था कर देते हैं। उसके पास — जो उसके पास नहीं है उसे प्राप्त करना, अप्राप्तस्य प्राप्तिर्योगः और क्षेम, जो प्राप्त हुआ उसकी रक्षा — प्राप्तस्य रक्षणं क्षेमः का दायित्व भगवान् अपने ऊपर ले लेते हैं —

अनन्याश्चिन्तयन्तो मां ये जनाः पर्युपासते।
तेषां नित्याभियुक्तानां योगक्षेमं वहाम्यहम् ॥

भगवान् की प्रतिज्ञा है कि उनके भक्तों को कोई कष्ट नहीं होगा। —

अर्जुन प्रतिजानीहि न मे भक्तः प्रणश्यति।

इस पाण्डेयों की लोकतन्त्र बहुत वर्ष अन्तरराष्ट्रीय रामायण सम्मेलन में भाग लेने भारतवर्ष में था। उन्हीं दिनों महानायक अमिताभ

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कन्नौज में एक फिल्म की शूटिंग के प्रसङ्ग से वहाँ पहुँचे हुए थे। सम्मेलन के आयोजकों ने उन्हें भी सम्मेलन में बुला लिया। तब उन्होंने अपने पितृश्री महाकवि हरिवंशराय बच्चन जी का संस्मरण सुनाया। अमिताभ जी ने कहा कि बाबूजी अक्सर कहा करते थे - अपने मन की हो तो अच्छा, पर अपने मन की न हो तो और भी अच्छा। अमिताभ जी ने कहा कि मैं अक्सर यह सुनकर चुप रह जाता था। एक दिन मैंने बाबूजी से पूछ ही लिया कि बाबूजी, अपने मन की हो तो अच्छा यह बात तो समझ में आती है, पर अपने मन की न हो तो अच्छा यह बात समझ में नहीं आती। इसपर बाबूजी ने कहा कि जब अपने मन की नहीं होती है तो उसमें भगवान् की इच्छा होती है और भगवान् गलती या त्रुटि नहीं करते हैं।

सम्भाषण का दूसरा रूप है संवाद जिसमें शब्दों का आदान प्रदान है, तीसरी रूप वाणी की विद्यमानता है। वे शब्द, वह वाणी जो आँखों की अपेक्षा अधिक है। इसका दो-तरफा स्वरूप होता है। इसमें यह आवश्यक नहीं कि शब्द सुनाई दें ही। बहुत बार हम अपने से ही बात करते हैं। उसे दूसरा कोई नहीं सुन रहा होता है। संवाद यहाँ भी है। यह संवाद अपने से है, किसी दूसरे से नहीं। शब्द यहाँ हैं, पर वे दूसरे के श्रवणेन्द्रिय तक नहीं पहुँच पाते हैं। इस प्रकार हम बातें करते हैं, परिचितों से, अपरिचितों से। इनकी सीमा कितनी पूरी पढ़कर ही लिख दी जाती है। योग वासिष्ठ में गाधि के प्रसङ्ग में तीन जन्मों की चर्चा गाधि के जाल में कुछ समय रहती जाल में डुबकी लगाने के समय में कट सीमित है।

भारत का समग्र चिन्तन व्यष्टि से समष्टि की ओर जाने का है। विविधता में इस चिन्तन ने एकता को देखा है। एकमेवाद्वितीयम् को साक्षात् किया है। उस एक को इस चिन्तन ने कुछ की संज्ञा दी है। शब्द की भी यही स्थिति है - शब्दब्रह्म। भर्तृहरि ने कहा है —

अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरम्।
विवर्तते ऽर्थभावेन प्रक्रिया जगतो यतः॥

" यह अविनाशी (अक्षरम्) शब्द तत्त्व ब्रह्म है। न इसका कोई आदि है, न अन्त। इसी से संसार की प्रक्रिया चलती है। यही अर्थ (तत्त्वदर्शन) रूप में परिणत हो जाता है।"

डॉ० कोठारी ने सम्प्रेषण माध्यमों की सम्प्रेषणकला पर विचार कर उन्हें भी अपने कर्तव्यों - अकर्तव्यों के प्रति जागरूक किया है। इसके बाद स्त्री और पुरुष के स्वभाव भेद को रेखांकित करते हुए उन्हें एक दूसरे का पूरक बताया है। बहुत [illegible] का आधार अङ्ग मा मा जा रहा है — अर्धा

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Website : satyavrat-shastri.net

मार्मिक मनुष्यकल्प। शिव के अर्धनारीश्वर के रूप में यही भाव है। ब्रह्मा को जब अकेलापन खलने लगा तो पहले उसने अपने ही समान एक पुरुषाकृति की रचना की पर वह उसे सुखकर न हुआ। स्त्री जो वह चाहता था। फिर उसने नारी की सृष्टि की और उसमें ममता, वात्सल्य, समर्पण आदि के गुण भर दिये। पुरुष की कठोरता और स्त्री की कोमलता का जब सम्मिश्रण हुआ तो सृष्टि-प्रक्रिया चल निकली।

भारतीय परम्परा में विवाह एक संस्कार है, पश्चिम की तरह संविदा (कान्ट्रैक्ट) नहीं। यह दो आत्माओं का परस्पर मिलन है। दैहिक सुख इस का एक भाग है तो आत्मिक सुख दूसरा भाग है। पुरुष बीज वपन करता है, स्त्री उस बीज को क्षेत्र बन उसे सन्तान के रूप में अंकुरित, पुष्पित और पल्लवित करती है। गीता में इसी को लक्ष्य कर स्त्री के लिये क्षेत्र शब्द का प्रयोग किया गया है। स्त्री-पुरुष का समागम केवल दैहिक सुख के लिये ही नहीं है। वह एक पक्ष है। उससे भी महत्त्वपूर्ण एक दूसरा पक्ष है जिसे भारतीय मनीषा ने सृष्टि के मूल कारक के रूप में स्वीकार किया है और वह है सन्तानोत्पत्ति। महाकवि कालिदास ने इक्ष्वाकुवंशीय राजाओं के सन्दर्भ में कहा है कि वे गृहस्थाश्रम में इसलिये प्रवेश करते हैं कि सन्तानोत्पत्ति कर सकें - प्रजायै (प्रजा = सन्तान, देखिये अमरकोश - प्रजा स्यात् सन्ततौ जने) गृहमेधिनाम् (गृहस्थानाम्)। इसी कारण गृहस्थाश्रम को बहुत महत्त्व दिया गया है - धन्यो गृहस्थाश्रमः। जब कौत्स गुरु दक्षिणा के लिये महाराजा रघु के पास जाते हैं तो वे उनसे कहते हैं कि अब उनकी उम्र है द्वितीय आश्रम (गृहस्थ आश्रम) में प्रवेश करने की - बालो हि मे सङ्गमितुं, नहि द्वितीयं आश्रमं जिसके विषय में उनका कहना है कि वह सभी का (= सभी अन्य आश्रमों का उपकार (काम आने वाला) है - सर्वोपकारक्षमम्। ब्रह्मचारी जब विद्याध्ययन समाप्त कर गुरुकुल से विदा लेने लगता था तो गुरु उसे उपदेश देता था - आचार्यो ऽन्तेवासिनमनुशास्ति। उस उपदेश में वह उसे कहता था प्रजातन्तुं मा व्यवच्छेत्सीः, प्रजातन्तु को काटना नहीं। सन्तानोत्पत्ति होनी चाहिये। नहीं तो सृष्टि प्रक्रिया अवरुद्ध हो जायगी। पश्चिम में इसके दुष्परिणाम सामने आने लगे हैं। अब वहां देशालय इस बारे में जागरूक हुए हैं और सन्तानोत्पत्ति को प्रोत्साहित

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करने लगे हैं। चीन ने पहले जनसंख्या को नियन्त्रित करने के लिये कई नियम बना रखे थे। अब उसने उनमें ढील देनी प्रारम्भ की है।

बिना विवाह के एक साथ रहने के कारण समाज में जो विकृतियाँ आई उन्होंने फिर से विवाह प्रथा पर लौटने के विषय में मानव जाति को प्रेरित किया है। संस्कृत में पति-पत्नी के लिये शब्द है दम्पती। जो कि जायापति शब्द का ही परिवर्तित रूप है - "जायापती दम्पती"। व्याकरणिक प्रक्रिया के अनुसार जाया शब्द दम्पती में परिवर्तित हो जाता है। यहाँ जाया शब्द महत्त्वपूर्ण है। उतना ही महत्त्वपूर्ण है इसका पति शब्द से पूर्व प्रयोग। सामान्यतः पति-पत्नी शब्द का ही प्रयोग होता है पर दम्पती शब्द में पत्नी के अर्थ के जाया शब्द को, पति शब्द से पूर्व रखा गया है। जहाँ पत्नी शब्द में घर में सहभागिता का भाव है (दो भिन्न सूत्र पत्युर्नो यज्ञसंयोगे, ४.१.३३) वहाँ जाया में प्रजनन का। इसका अर्थ किया जाता है जायते अस्यां इति, जो इसमें जन्म लेता है, यानि जन्म लेता है? पति। महाराज दिलीप के जब पुत्र नहीं हो रहा था तो वे बहुत विचलित थे - तस्यात्मजन्मने रुरुधे यशोभिः समुत्सुकः, विलम्बितफलैः कालं सन्निनाय मनोरथैः (रघुवंश, १.३३)।

सम्पूर्ण महाग्रन्थ में डा० कोठारी का बल लोक कल्याण पर रहा है। हमारा आचार-व्यवहार इस तरह का होना चाहिये कि उससे लोगों का भला हो। हमारे यहाँ तो यहाँ तक कह दिया गया है कि वह सत्य सत्य नहीं है जिससे लोक हित नहीं होता - सत्यं न तद्यल्लोकहितार्थमुक्तम्।

उपनिषदों की प्रामाण्य किसी भी हालत में शंकित नहीं रही है। समय-समय पर उनकी संख्या बढ़ती रही। पहले दस उपनिषद थे। बढ़ते-बढ़ते उनकी संख्या १४ तक पहुँच गई। मध्यकाल में अड्डलोपनिषद नाम से भी एक उपनिषद् प्रचार में आई। उसी परम्परा में है डा० गुलाब की प्रस्तुत संकाय उपनिषद्। पूर्व की उपनिषदों की तरह यह भी गूढ़ से गूढ़तर ज्ञान - गुहा द् गुहतरं ज्ञानम्, हमें तक पहुँचाती है। श्रद्धेय डा० कोठारी जी की अलौकिक अन्तःकरण प्रेरणा से उद्भूत यह उपनिषद् मानव-जाति का पथ आलोकित करती रहेगी। इस अद्भुत कृति के लिये उनको शत-शत अभिनन्दन।

सत्यव्रत शास्त्री

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माननीय डा० कोठारी जी,

स्नेहभिनन्दन।

आपके द्वारा प्रेषित 'संवाद उपनिषद्' महाग्रन्थ का अवलोकन कर हृदय गद्गद् हो उठा। आपकी प्रतिभा और साधना इसमें मूर्त हो उठी है। 858 बृहदाकार पृष्ठों और 31 आलेखों का यह अद्भुत संकलन है। प्रत्येक आलेख एक नवीन विषय वस्तु को लेकर है। प्रत्येक में एक नवीन चिन्तन है, एक नवीन प्रेरणा है, नई पीढ़ी के लिए एक नवीन दिशा-निर्देश है।

इसका प्रारंभिक वक्तव्य जिसे डा० कोठारी जी ने 'अपनी बात' की संज्ञा दी है अत्यन्त गंभीर एवं विद्वत्तापूर्ण है। उन्होंने इसमें और उसके आगे के आलेख में सम्प्रेषण पर बल दिया है, सम्प्रेषण आत्मा का धर्म है। बुद्धि और मन के बाद की बात है। सम्प्रेषण को इन्होंने दो भागों में विभक्त किया है — एक तरफा और दो तरफा। एक शब्द विहीन है और दूसरा शब्द युक्त है। एक में प्रार्थना, अर्चना आदि हैं। भक्त भगवान से

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मांगता है, भगवान की ओर से शब्दात्मक उत्तर नहीं आता है, वे उसकी बात सुन लेते हैं और अपनी कृपा उस पर बरसा देते हैं। यहाँ प्रश्न यह है कि प्रार्थना - अर्चना किस प्रकार की है। यदि वह अर्चना इस प्रकार की है कि उसमें अन्य किसी विषय का समावेश नहीं है — भक्त अनन्य भाव से भगवान की आराधना, उपासना करता है तो भगवान आराधना - उपासना में लीन उस भक्त को जो उसके लिए आवश्यक होता है उसकी व्यवस्था कर देते हैं। उसके योग - जो उसके पास नहीं है उसे प्राप्त करना, 'अप्राप्तस्य प्राप्तियोगः' और क्षेम - जो प्राप्त हुआ है उसकी रक्षा - 'प्राप्तस्य रक्षणं क्षेमः' का दायित्व भगवान अपने ऊपर ले लेते हैं — "योगक्षेमं वहाम्यहम्" — गीता।

भगवान की प्रतिज्ञा है कि उनके भक्त को कोई कष्ट नहीं होगा — "अर्जुन प्रतिजानीहि न मे भक्तः प्रणश्यति।

इन पंक्तियों का लेखक कुछ वर्ष पूर्व अन्तर्राष्ट्रीय रामायण सम्मेलन में भाग लेने मॉरिशस में था। उन्हीं दिनों महानायक

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वहाँ पहुँचे हुए थे। सम्मेलन के आयोजकों ने उन्हें भी सम्मेलन में बुला लिया। तब उन्होंने अपने पितृश्री महाकवि हरिवंशराय बच्चन जी का संस्मरण सुनाया। अमिताभ जी ने कहा कि बाबूजी अक्सर कहा करते थे – 'अपने मन की हो तो अच्छा, पर मन की न हो और तो भी अच्छा। अमिताभ जी ने कहा कि मैं अक्सर यह सुनकर चुप रह जाता था। एक दिन मैंने बाबूजी से पूछ ही लिया कि बाबूजी, अपने मन की हो तो अच्छा - यह बात तो समझ में आती है, पर अपने मन की न हो तो भी अच्छा - यह बात समझ में नहीं आती। इस पर बाबूजी ने कहा कि जब अपने मन की नहीं होती है तो उसमें भगवान की इच्छा होती है और भगवान किसी का अहित नहीं करते हैं।

सम्प्रेषण का दूसरा रूप है संवाद जिसमें शब्दों का अस्तित्व है, वैखरी रूप वाणी की विद्यमानता है। वे शब्द, वे वाणी जो भावों की अभिव्यक्ति का माध्यम है। इसका दो-तरफा स्वरूप होता है। इसमें यह आवश्यक नहीं कि शब्द सुनाई दें ही।

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नहीं सुन रहा होता है। संवाद यहां भी है। यह संवाद अपने से है, किसी दूसरे से नहीं। शब्द यहां हैं, किन्तु वे दूसरे के श्रवणेन्द्रिय तक नहीं पहुँच पाते हैं। इस अवस्था में हम बात करते हैं, परिस्थितियों से, अपरिचितों से। इतनी लम्बी बात कि पूरी पटकथा ही लिख दी जाती है। योगवासिष्ठ में गाधि के प्रसंग में तीन जन्मों की कथा गाधि के जल में कुछ समय बाद ही जल में डुबकी लगाने के समय में कह दी गई।

भारत का समग्र चिन्तन व्यष्टि से समष्टि की ओर जाने का है। विविधता के इस चिन्तन में हमने एकता को देखा है। 'एक-मेवाद्वितीयम्' को साक्षात् किया है। उस एक को इस चिन्तन में ब्रह्म की संज्ञा दी है। शब्द की भी यही स्थिति है - शब्दब्रह्म। भर्तृहरि ने कहा है -

अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरम् ।
विवर्ततेऽर्थभावेन प्रक्रिया जगतो यतः ॥

यह अविनाशी (अक्षरम्) शब्दरूप ब्रह्म है। न इसका

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यही अर्थ (तत्तत्पदार्थक) रूप में परिणत हो जाता है।

डा० कोठारी ने संचार माध्यमों की सम्प्रेषण क्षमता पर विचार कर उन्हें भी अपने कर्तव्यों-अकर्तव्यों के प्रति जागरूक किया है। इसके बाद स्त्री और पुरुष के स्वभाव भेद को रेखांकित करते हुए उन्हें एक-दूसरे का पूरक बताया है। बहुत प्राचीन काल से ही पत्नी को पति का आधा अंग माना जाता रहा है - अर्धं भार्या मनुष्यस्य। शिव के अर्धनारीश्वर रूप में यही भाव है। ब्रह्म को जब अकेला-पन खलने लगा तो पहले उसने अपने ही समान एक पुरुषाकृति की रचना की पर वह उसे सुख न पहुँचा सकी जो वह चाहता था। फिर उसने नारी की सृष्टि की और उसमें ममता, वात्सल्य, समर्पण आदि के गुण भर दिए। पुरुष की कठोरता और स्त्री की कोमलता का जब सम्मिश्रण हुआ तो सृष्टि प्रक्रिया चल निकली।

भारतीय परम्परा में विवाह एक संस्कार है, पश्चिम की तरह संविदा (कान्ट्रेक्ट) नहीं। यह दो आत्माओं का परस्पर मिलन है। दैहिक सुख इसका एक भाग है तो आत्मिक सुख

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दूसरा भाग है। पुरुष बीज वपन करता है, स्त्री उस बीज का क्षेत्र बन उसे सन्तान के रूप में अंकुरित, पुष्पित और पल्लवित करती है। गीता में इसी को लक्ष्य करके क्षेत्र शब्द का प्रयोग किया गया है। स्त्री-पुरुष का समागम केवल दैहिक सुख के लिए ही नहीं है। यह एक पक्ष है। इससे भी महत्वपूर्ण एक दूसरा पक्ष है जिसे भारतीय मनीषा ने सृष्टि के मूल कारक के रूप में स्वीकार किया है और वह है सन्तानोत्पत्ति। महाकवि कालिदास ने इक्ष्वाकुवंशीय राजाओं के संदर्भ में कहा है कि वे गृहस्थाश्रम में इसलिए प्रवेश करते थे कि सन्तानोत्पत्ति कर सकें - प्रजायै (प्रजा = सन्तान, देखिए अमरकोश - प्रजा स्यात् सन्ततौ जने) गृहमेधिनाम् (गृहस्थानाम्)। इसी कारण गृहस्थाश्रम को बहुत महत्व दिया गया है - धन्यो गृहस्थाश्रमः। जब कौत्स गुरुदक्षिणा के लिए महाराज रघु के पास जाते हैं तो वे उनसे कहते हैं कि अब उनकी उम्र है द्वितीय आश्रम जिसके विषय में उनका कहना है कि यह सभी का (सभी अन्य

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ब्रह्मचारी जब विद्याध्ययन समाप्त कर गुरुकुल से विदा लेने लगता था तो गुरु उसे उपदेश देता था - "प्राचार्यो स्त्रीयसिनम्

ऋ॰ शा॰ स्ति। उस उपदेश में वह उसे कहता था प्रजातन्तुं मा व्यच्छेत्सीः,

प्रजातन्तु को काटना नहीं। सन्तानोत्पत्ति होनी चाहिए। नहीं तो सृष्टि क्रिया अवरुद्ध हो जाएगी। पश्चिम में इसके दुष्परिणाम सामने आने लगे हैं। अब वहाँ के शासक इस ओर में जागरूक हुए हैं और सन्तानोत्पत्ति को प्रोत्साहित करने लगे हैं। चीन में पहले जन संख्या को नियंत्रित करने के लिए कई नियम बनाए गये थे। अब उसने उनमें ढील देनी आरंभ की है।

बिना विवाह के एक साथ रहने के कारण समाज में जो विकृतियाँ आईं उन्होंने फिर से विवाह प्रथा पर लौटने के लिए मानव जाति को प्रेरित किया है। संस्कृत में पति-पत्नी के लिए शब्द है- दम्पती जो कि जायापति शब्द का ही परिवर्तित रूप है — जाया पती दम्पती। व्याकरणिक प्रक्रिया के अनुसार जाया शब्द दम् रूप में परिवर्तित हो जाता है। यहाँ जाया शब्द महत्वपूर्ण है। उतना ही महत्वपूर्ण है

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इसका पति शब्द के पूर्व प्रयोग। सामान्यतः पति पत्नी शब्द का ही प्रयोग होता है पर दम्पती शब्द में पत्नी के पूर्व में जाया शब्द को पति शब्द से पूर्व रखा गया है। जहाँ पत्नी शब्द में यज्ञ में सहभागिता का भाव है (देखिए पाणिनि सूत्र - पत्युर्नो यज्ञ-संयोगे - ४,१,३३) वहाँ जाया में प्रजनन था। इसका अर्थ किया जाता है जायेतऽस्याम् इति, जो इसमें जन्म लेता है, कौन जन्म लेता है - ? पति। महाराज दिलीप के जब पुत्र नहीं हो रहा था तो वे बहुत विचलित थे - तस्यात्मानुरूपाऽऽत्म-जन्म समुत्सुकः, विलम्बितफलैः कालं सनिनाय मनोरथैः - रघुवंश - १, ३३।

सम्पूर्ण महाग्रन्थ में डा० कोठारी का बल लोककल्याण पर रहा है। हमारा आचार-व्यवहार इस तरह का होना चाहिए कि उससे लोगों का भला हो। हमारे यहाँ तो यहाँ तक कह दिया गया है कि वह सत्य सत्य नहीं है जिससे लोकहित नहीं होता। सत्यं न तल्लोकहिताय गीयते।

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उपनिषदों की प्राकट्य किसी काल विशेष तक

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सीमित नहीं रही है। समय समय पर वह होती रही। पहले ईश आदि दस उपनिषद् थीं। बढ़ते-बढ़ते उनकी संख्या पहुँच गई। मध्यकाल में अल्लोपनिषद् नाम से भी एक उपनिषद् प्रकाश में आई। उसी परम्परा में डा० गुलाब कोठारी की प्रस्तुत संवाद उपनिषद्। पूर्व की उपनिषदों की तरह यह भी गूढ़ से गूढ़तर ज्ञान - गुह्यात् गुह्यतरं ज्ञानम्, हम तक पहुँचाती है। श्रद्धेय डा० कोठारी जी की अलौकिक कृतंभरा प्रज्ञा से उद्भूत यह उपनिषद् मानव-जाति का पथ आलोकित किया करेगी। इस अद्भुत कृति के लिए उनका शत-शत अभिनन्दन।

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शुभाशंसा

डॉ. वेदवती वैदिक ने मेरे निर्देशन में श्वेताश्वतर उपनिषद् की टीकाओं और भाष्यों पर दिल्ली विश्वविद्यालय से पीएच.डी. उपाधि के लिए शोधकार्य किया था। इस शोधकार्य के माध्यम से उनकी उपनिषदों के अध्ययन में रुचि जागी और वह अध्ययन उनके जीवन भर के अध्ययन और अनुसंधान का विषय बन गया। उपनिषदों के गूढ़ से गूढ़ रहस्यों का उद्भेदन उनका मनोरंजन बन गया। यह रहस्योद्भेदन आसान नहीं था। उपनिषदें स्वयं में एक रहस्य हैं।

उनकी तीन संज्ञाओं------ उपनिषद्, वेदान्त और रहस्य—— में यह भी उनकी एक संज्ञा है।
गुरु अपने अत्यंत निकटस्थ शिष्य को उसे बतलाता था—— उप= निकट, नि= नितराम् अत्यधिक,
सद्= बैठना (सद् वही है जो अंग्रेजी का 'सिट' है)। यह वह स्थान है
जो चुपके से बतला दिया जाता है। वैदिक वाङ्मय का अंतिम भाग होने के कारण उपनिषदों को वेदान्त कहा जाता है।
कालिदास ने विक्रमोवर्शीयम् के नान्दी श्लोक में इसी अर्थ में इस पद का प्रयोग किया है-
वेदान्तेषु यमाहुरेकपुरुषं व्याप्य स्थितं रोदसी। वेदान्तेषु= उपनिषत्सु।
उपनिषद् वाङ्मय अत्यंत विशाल है। मुक्तिकोपनिषद के अनुसार उपनिषदों की संख्या 108 है।
उस उपनिषद् में इनके नाम भी दिए गए हैं। अड्यार लाइब्रेरी मद्रास ने उपनिषदों का
एक संकलन प्रकाशित किया, जिसमें 189 उपनिषद् हैं।
उपनिषद् वाक्य महाकोश में 223 उपनिषदों से वाक्यों का संकलन है।
आदि शंकराचार्य ने केवल दस उपनिषदों पर भाष्य लिखा है।
ये दस हैं—
ईश, केन्, कठ प्रश्न मुण्डमाण्डूक्यतित्तिरि: । ऐतरेयं च छांदोग्यं बृहदारण्यकं दश।। इन्हीं दस को प्रामाणिक माना जाता है। डॉ. वेदवती वैदिक ने अपने महाकोश में उपनिषदों के सबसे महत्वपूर्ण पद जिसे अंग्रेजी में 'कोर वर्ड' कहा जाता है निकाला है। यह उन्होंने प्रत्येक मंत्र के साथ किया है। उन महत्वपूर्ण पदों, 'कोर वर्डस' को उन्होंने अकारादि क्रम में से संयोजित किया है। जिस मंत्र से उन्होंने उसे निकाला उसका संदर्भ तथा हिंदी और अंग्रेजी में उसका अनुवाद भी दिया है। मंत्रो की प्रस्तुति देवनागरी और रोमन, इन दोनों लिपियों में की है।

इस पद्धति से कोश के अध्येता को जिस प्रकरण में वह 'कोर वर्ड' आया है उसका बोध होने पर उसके अर्थ को सम्यक् रुप से समझने में सहायता मिल सकती है। यह उनका एक नवीन प्रयोग है। जिसके लिए वे साधुवाद की पात्र हैं। यह भगवत्कृपा है कि इस वृहद् योजना को वे अपने जीवनकाल में पूर्ण कर सकीं। इस महायज्ञ में उनकी अनेक सहयोगियों तथा सहयोगिनियों ने भी अपनी-अपनी आहुति डाली। यज्ञ पूर्ण हुआ। लगभग डेढ़ हजार पृष्ठों का यह महाकोश प्रकाशन की ओर उन्मुख है। लगभग 700 पृष्ठों के 'उपनिषदकालीन संस्कृति' तथा उनके उत्तम शोधग्रंथों एवं शोधनिबंधों की रचयित्री महाविदुषी डॉ. वेदवती वैदिक की यह अंतिम कृति उपनिषदों के अध्येताओं के पथ प्रशस्त करने के कारण सुतराम् अभिनंदनीय है।

दिल्ली में मेहरौली में एक लौहस्तंभ है। उसे स्थापित करनेवाले चन्द्रमहीपाल के बारे में उस स्तंभ
पर उत्कीर्ण पंक्तियों में लिखा है- मूर्त्या कर्मजितावान गतवत: कीर्त्या स्थितस्य क्षितौ शरीर से तो जो लोक उन्होंने अपने कर्मों से अर्जित किया था उसमें वे जा चुकी हैं पर कीर्ति से वे अभी भी भूलोक में ही हैं। डॉ. वेदवती वैदिक भी शरीर से देवलोक में होते हुए भी यश से भूलोक में ही हैं।

उनका यह महाग्रंथ उन्हीं को समर्पित है-
'त्वदीयं वस्तु गोविन्द तुभ्यमेव समर्प्यते'।

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3. 02. 2019

FOREWORD

When Dr. Sudhanshu Chaturvedi was just a student he had published the *Meghadūta* of Kālidāsa with word order, the meaning of each word and the running explanation of of each of its stanzas. That showed the promise of a budding scholar to flower into a mature researcher of Kalidasa in the following years. It is, therefore, not surprising that he has taken up now the ambitious project of translation of all the works of the master-poet; plays, poems and lyrics; in all the languages of India. What even the well-established institutes would be chary of undertaking, he has taken up single-handed. His boldness cannot elicit deep admiration of connoisseurs.

Dr. Chaturvedi is a polyglot. He knows several languages of India. Having spent decades in Kerala he has uncanny command over Malayalam. Coming from Hindi region, he has naturally command over Hindi, Bhojpuri is his mother-tongue. Sanskrit and English he has learnt well. With such equipment he is the fittest person to undertake the mighty project which could strain the intellectual resources of even the most seasoned of the scholars.

Kalidasa is a poet who has elicited spontaneous praise all through the centuries. He was not just a *kavi,* He was a *mahākavi*, a peer of Valmiki and Vyasa, the only one among the two or three or five or six who have earned this title as says Ānandavardhana in his *Dhvanyāloka*: *asmin paramparāvāhini saṁsāre vālmīkivyāsakālidāsaprabhṛtayo dvitrāḥ pañcasā eva vā mahakavaya iti gaṇyante*. He was a poret, a playwright, a lyricist all rolled into one. In each of the literary forms, poetry, play and lyric he has excelled. There is no play equal in standing to his *Abhijñanaśākuntala*, no poems equal in stature to his *Raghuvaṁśa* and the *Kumārasambhava*, there is no lyric equal in poetic flavor to his *Meghaduta* which has exercised such a powerful influence on Indian psyche as to have led to the production of a whole class of literature ging into more than a hundred texts called the Dutakavyas. It is a

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misnomer to call him the Shakespeare of India. Shakespeare, though a great writer in his own right, was just a playwright but Kālidāsa was, as said above, a playwright, a poet and a lyricist. There is depth in his writings which is immeasurable. Even a commentator like Mallinātha who commented on all his poems finds himself unequal to measure it:

Kālidāsagirāṁ sāraṁ Kālidāsaḥ Sarasvatī/
Catuṣurmukho 'thavā Brahmā vidur nānye to mādṛśāḥ//

It was so thoughtful of Dr. Sudhanshu Chaturvedi to make the literature of the master writer, acclaimed universally as the Poet Laureate of India, Kavikulaguru, Kalidasa available to the speakers of all the major languages of India in their own languages so that they could also enjoy it.

He tld me recently that he got inspiration for it from no other than my revered father the late Prof. Charu deva Shastri who had appeared before him one night in dream and had blessed his effort.

Dr. Sudhanshu Chaturvedi is making a beginning with three languages, Hindi, English and Malayalam. Gradually other languages he also intends to cover. I wish him all success in his by far the most laudable venture.

Satya Vrat Shastri

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FOREWORD

I have great pleasure in introducing to the world of scholars the work The Horizons of Sanskrit by the well known savant Devarshi Kalanath Shastry. It is a string of beautiful well-researched studies on ten different topics of which half the number pertains to Rajasthan, his home Statem all of which being descriptive in nature are very educative and enlightening. Of particular interest among these is an eye-witness account of the Asvamedha sacrifice of Jaisingh. It is a different matter to read about the sacrifice in texts of ritual and to see it actually performed. Once very popular, a symbol of supreme authority by bringing to knees all the challengers through superior military power, it gradually declined in popularity, a king or two opting for it once a while. There was a time when kings took pride in performing it in all pomp and glory, in the form of public announcement as it were of their overlordship. Kālidāsa refers to the Sarayū river bed lined up with sacrificial posts, tiranikhātayūpām, a king after king of the Iksvāku dynasty going in for it. In later period not many kings had the heart to confront their contemporaries and vanquish them to occupy the pride of place among them. In the middle ages and the ages following them there are few instances of the royal adventures in the direction. There could be few eye witnesses of the sacrifices then. To that extent the account is very instructive.

The work under reference begins with the treatment of Simile which in reality is the base of all figures of speech. This is followed by treatment of the Rasa theory in its psychological ambit which again is followed by water in Indological symbology, by far the most original and innovative study in the work marked as it is by its wide outreach covering practically every aspect connected with water. It is agreed on all fours that water is the most critical for survival of life. It is a tribute to the deep insight of our forbears to have the word jīvana, literal meaning life, as a synonym of jala, vide Amara, jīvanam ṇhuvam jalam. The first concern of the space explorers, the astronauts, has always been to detect the trace or traces of water on the planets they had visited, be it the Moon or the Mars, for the existence of water meant the possibility nof existence of life on them. A large number of words of Sanskrit dealing with various functions, activities and objects has something or the other to do with water or the objects through which it flows. A young man after his graduation is given a ceremonial bath, the activity that gives him the designation snātaka. Bath needs water. Water means purity, śauca, one of the ten indicators of Dharma as per the Manusmṛti. Purity leads to clarity of mind, a precursor to the evolution of skill. It is through bath –not only bath but a good bath-- that a person becomes expert, skilled : niṣnāta or nadīṣna, nitarām snata iti nisnatah, nadyām snāta iti nadisnah, vide Pāṇ. ninadībhyām snāsteh kauśale (8.3.89), niṣnatāh=kuśalah. It is the rivers that led to the use of words like anukūla, pratikūla, anūpa, pratīpa along the bank or against the same literally, favourably inclined or otherwise, conventionally. The word coronation has at its core (putting the) coronet on while abhiṣeka has the bath from all sides, abhitah sekah, as its core. It was for no reason that an overwhelmingly large number of cities were developed in India along the rivers, anugaṅgam vārāṇasi, anuyamunam mathuirā, asnuśonam pātaliputram, anuksipram ujjayinī. Apart from the rivers India was dotted with all sorts of reservoirs of water, canals, big and small, lakes, ponds, baolis and so on. Some of the rivers, earned for them the exalted status of holier than the others. In the bath water the person out to have bath invokes their presence in the water with which he is to have bath: Gange ca Yamune caiva Godāvari Sarasvati Narmade Sindhukāveri jale 'smin sannidhim kuru. It may be pointed out in passing that in the stanza quoted above, six of the seven rivers go by the name of nadīs while one, Sindhu goes by that of nada, the distinction being based, thanks to the keen insight of the ancients, on the direction of their flow, nadas flow to the west , the nadis to the east with the exception of Narmadā, vide the comment of

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Mallinātha under the Śiśupālavadha IV.68 : prāksrotaso nadyah, pratyaksrotaso nadāh, Narmadām vinety āhuh. For one who has achieved excellence in any discipline the Sanskrit expression is pārangata or pārina with the word for discipline preceding it, one who has crossed, evidently the river , vidyayāh pārangatah or even the ocean, śāstrākūpārapārīnah or parapāradrśvan, śātraparapāradrśvā. When something extremely difficult is sought to be attempted the simile invoked is crossing the ocean with a canoe : vide Kālidāsa , titīrsur dustaram mohād udupenāsmi sāgaram.

Modrn Sanskrit Literature: Changing Trends is another of the most significant studies in the work. This touches practically every form of the literary work in contemporary Sanskrit field. Modern Sanskrit writers have ventured into pastures anew. There are certain areas still which merit their attention, diary, autobiography, the records of the discussions going under the name Malfuzat in Persian to name only a few of which there is profusion in other languages. The children's literature, called Bālasāhitya in Hindi and the Dalita Sāhitya has not yet been able to register their significant presence in modern Sanskrit literature. It is a desideratum yet to be fulfilled. So is it to be fulfilled in the area of social and natural sciences where barring some stray attempts like the Pustakālayaparicaryāprasūnam in verse of Ram Nayana Tiwari on Library Science and Bhāratasya Ārthikam Sarveksanam in prose by V.R. Panchamukhi there is no writing worth the name in the modern period. So also is it to be fulfilled in the area of critical evaluation of modern Sanskrit writings. Since the present day Sanskritists have, in manifestation of their innovative creativity, leapt far beyond the old time-honoured literary principles enunciated in works of old in their works, a set of fresh principles for evaluation is the need of the hour. So is the need to standardize new coinages in modern Sanskrit works. So far it has been a free for all. It is time now that concerted efforts are put in first to compile a dictionary of all the new coinages, in all their varied forms with the original Hindi or English words going by their side and later, to move on to bring some order in them.

Devarshi Kalanath Shastry has dwelt at length on the translation activity, works in other languages being translated in Sanskrit and vice versa. So far so good. All this translation activity up tp now has been based on individual initiative. It is time it is institutionalized. The writer of these lines has been at pains for quite some time in emphasizing the need for setting up translation bureaus in Universities, particularly Sanskrit Universities where instruction could be imparted in the art of translation. This would ensure standard translations. A yardstick of a good translation is its being faithful to the original both in letter and—this needs emphasis—in spirit while adhering to the genius of the language in which it is being transmitted. All translations need vetting by competent authorities in the field.

Devarshi Kalanath Shastry is a stalwart in the fields of Sanskrit and Indology. He has enriched them through a big corpus of his valuable writings in a variety of genres. Anything coming from his pen is read avidly by readers. His treatment of the heritage of India is marked by an uncanny insight. The work under reference carries a lasting imprint of his profound scholarship and deep erudition. I am sure it will be received by readers with the same enthusiasm as have been received by them his other works.

Satya Vrat Shastri

New Delhi

18.7.2016.

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THREE-DAY SEMINAR ON

SANSKRIT------THE COMMON TREASURE OF INDIA AND NEPAL

KEYNOTE ADDRESS

Satya Vrat Shastri

His Excellency Shri Manjeev Puri, the Ambassador of India in Nepal, Prof. Kedar Nath Sharma, Director, Swami Vivekananda Cultural Centre, Nepal, Members of the faculty of the Nepalese Universities, fellow Sanskritists and other distinguished Ladies and Gentlemen,

I have great pleasure in being with you this forenoon. I may mention herewith that I am not new to Nepal. The present one is my fourth visit to this country. Of the earlier three visits two were to Kathmandu and the third one to Siddharthanagar, Lumbini. It was the year 1979 when I had first visited Kathmandu. It was then that I had addressed the Royal Nepal Academy and had the opportunity to meet the towering literary figures of this great country, the poets, the short story writers, the novelists, the critics. There were around hundred of them. I had a very productive session with them. Some of them were very old with white flowing beards. I vividly recall the scene. The very fact of so many of them turning up to hear me was so heart-warming for me. Some among them were learned scholars of Sanskrit. They preferred to talk to me in Sanskrit to my great delight. The second visit was in 1991 to attend the Hindu-Buddhist Conference. It was at that time that I had the opportunity of meeting the then Vice-Chancellor of the Mahendra Sanskrit University, Dang. He was kind enough to come over to the place of my stay. It was Soalty Hotel, as far as I remember. Out in the open lawns we had deliberated upon many a problem of Sanskrit language and literature. The third visit was The third visit was in 1999 to attend the International Conference on the Great Religions of Asia to study the Concept and Practice of Karuna in Hindu-Buddhist Philosophy.

When I had first travelled to Nepal, I was based in Bangkok. It was from there that I had journeyed to Kathmandu. While in Bangkok I had come into contact with the then Ambassador of Nepal to Thailand. The relationship with him in a chance meeting in one of the Embassies had developed into intimate personal friendship. It was he who had arranged my visit to Kathmandu and my lecture at the Royal Nepal Academy. In the course of a conversation one day he had related to me a very interesting incident. He had told me that one of his batch-mates in the Foreign Service was a typical Sanskrit scholar having had his Sanskrit education in the traditional stream. He was Nyayacharya. He did not know

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even a word of English. As is the system in Nepal, one can take the Civil and Foreign Service examinations through the medium of the mother tongue, that is, Nepali. He appeared in the examination through that and passed the Foreign Service examination. After the declaration of the result he came to him and said: My friend. I have qualified in the Foreign Service. As diplomat I will have serve in many countries. I do not know English. Please teach it to me. My friend, the Nepalese Ambassador to Thailand, his surname was Hammal, told me that he gave him lessons in English. The Typical Sanskritist made such a success of his diplomatic assignments that he rose to occupy the key post of the Ambassador to China. That is the success story of a traditional Sanskrit Pandita of Nepal. He later authored many works in Sanskrit.

There is another incident that also I would like to recall here. It was the year 1964. One day I received a call from a Nepalese scholar of Sanskrit Chudanath Bhattarai. He had learnt about me from someone and wanted to see me. He came to me and presented to me a Sanskrit play *Parinamah*, a seven-act work in 232 pages written by him. He wanted my opinion on it. I told him that It would be my pleasure to do so. I read it from cover to cover and was thrilled not only by its theme which was very modern in highlighting some of the evils of society which were eating into it but also by its high-flown style which had a classical ring about it reminiscent of the style and the diction of the ancient masters old like Dandin and Bana. Just to give you an idea of it I would like to reproduce here two paragraphs from it:

(क.) विमृशामि कया रीत्या आह्वय इति। वत्से इत्यति प्रणयः, मातः इति चाटुः, भगिनि इत्यात्मसम्भावना, भद्रे इतीतरस्त्रीसमुचितम्, बाले इत्यगौरवोपैतम्, सुन्दरि इति प्रणयपरिचयः, आर्ये इति जरारोपणम्, भवति इति सर्वसाधारणम्।

(ख.) शृणु बाले,यदा मस्तिष्कचक्रे परिभ्रमति वेदना, व्रणयति हृद्यकुहरे यातना, आतंको विध्वंसयति मानसं, विचेतयते चित्तमासक्तिः अंकयति प्रतिष्ठा लक्ष्यं, कल्पयति भीतिरात्मानम्, ऊनयति प्रक्रिया प्रकृतिं, गर्हयलि शरीरं त्वरा, घोषयति निरर्थकं तर्कः, छाद्यति मेधां मोहः, तर्पयति ग्लानिर्लालसाम्।

I recommended that work to my wife for detailed appraisal. She was working at that time on her voluminous work *Sanskrit Dramas of Twentieth Century* for her Doctorate degree

It was in 1977 that I had an occasion to meet during my visit to Berlin in Germany Prof. Chandrabhal Tripathi, a Professor of Sanskrit of Indian origin, at the Free University of Berlin. He had told me that the Govt. of Germany at its expense had microfilmed the entire manuscript wealth of Nepal. The teams from Germany would visit the private and public collections of manuscripts and the homes of individuals and carry out the microfilming in their respective places. He had further told me that the German authorities had prepared three sets of microfilm rolls of manuscripts. One was given over to Stadt Bibliothek, the

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State Library of Berlin, the second was deposited with the Nepal Archives while the third was handed over to the owners of the manuscripts, individuals or private or public institutions. Since then I had been nursing the desire to consult these microfilms, especially those of Sanskrit which were of my interest. I got this opportunity on my appointment as Visiting Professor of Sanskrit at the Karl Erhardt University, Tubingen, Germany in 1983. I took time off from my work in that University, went over to Berlin, spent a little over a fortnight at Berlin working on them from early in the morning to late in the evening. I was going through one codex after another of the microfilm rolls of noting down the titles of as of the manuscripts as had not seen the light of the day so far in line with the disciplines of my interest. A particular work that caught my special attention was a commentary on the *Raghuvamsa* of Kalidasa in Newari script. Since I did not know that script—I still do not know it—I handed it over to my Guru-bhai Prof. Bhagirath Prasad Tripathi Vagish Shastri who had told me that he had a student from Nepal who was conversant with that script and that he would transliterate it in Devanagari. Due to my other excruciating preoccupations with study of other works I did not follow up the matter. I even did not check with Vagish whether the work was transliterated or not. If it was I would certainly like to edit and publish it. Maybe that touches as of the points as have escaped the attention of the well-acclaimed commentator Mallinatha who had written the commentary *Sanjivani* about which he had made bold to claim that it would revive the speech of Kalidasa that had fallen unconscious under the impact of the venom of below standard explanation—*durvyakhyavisamurcchita*.

From this stage I would call upon the scholars of Sanskrit assembled here and through the vast number of others elsewhere to apply themselves to the critical editing with exhaustive notes and comments the rare Sanskrit manuscripts of Nepal as per their areas of their interest and thereby bring into the public domain the extremely rich contribution of Nepal to Sanskrit literature down the centuries. The richness of the contribution can be gauged just from one single example. A Sanskrit version, the *Brhatkathaslokasangraha*, by Buddhasvamin of the original version in Paisaci Prakrit of Gunadhya was discovered from Nepal which had taken the world of scholars by storm.

Nepal and India have close cultural ties that go back to even the Vedic period. Nepal finds mention in the *Atharvavedaparisista* and the *Atharvasirsa-upanuisad*. The *Mahabharata* recounts the visit of Karna to it. The country finds mention in the Allahahabad Stone Pillar Inscription of Samudragupta where he is spoken of as the one whose rule had won admiration of the kings of the bordering kingdoms like Nepal, Kartrpura and others- *Nepalakartrpuradipratyantanrpatibhis samabhyarcitasasanasya*. About the same period, the precise date is 464 A.D. a Prasastiof Manadev by Chhangu Narayana was engraved which is particularly noteworthy for its sweet diction.The *Nepalamahatmya* of the *Skanda-*

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purana gives a graphic description of the topography of Nepal, country where flourished such great exponents of the Brahmavidya as King Janaka, the sage Yajnavalkya and the lady seerr Gargi.

The country is dotted with Sanskrit Pathashalkas, Gurukulas and Vidyalayas where hundreds of students pursue Sanskrit studies. Initially, these institutions were affiliated to the Tribhuvan University. Later in 1972 a separate Sanskrit University under the name of Mahendra Sanskrit University—after the declaration of the country as Republic the name has been changed to Nepal Sanskrit University-- was set up. This university has thirteen campuses and four Vidyapithas affiliated to it. Some four thousand students carry on their Sanskrit studies in them. Quite a number of the Sanskrit Panditas of Nepal have received their Sanskrit education in Varanasi studying there for years the sastras under the tutelage of the great masters. There is a Nepali Tola, a Nepalese locality, there. The temples of Nepal follow the traditional Vedic and Puranic ritual. They reverberate with the recitation of the Vedic Mantras and *stotras*. Sanskrit is the strongest bond between India and Nepal.

Sanskrit literature has been enriched not only by Nepsalese writers in days of yore only, it has been done so in the modern period as well. It is a continuous process. Even in the last century there had been many notable Sanskrit scholars and writers like Chavilal Suri who published four works, two plays, *Sundaracarita* and *Kusalodaya*, one Khandakavya *Vikrantatarangini* and one work on Prosody the *Vrttalankara;* Tek Nath Poudel who published two delightful poems the *Guror abhyarthana* and the *Upaharapuspanjalih;* Umanath Acharya who published *Sahityasaravanmayi;* Harisharan Upadhyaya, a great scholar of Nimbarka School who was a frequent contributor to Sanskrit magazines; Kulachandra Gautama who wrote works like Bhagavatamanjari, Gangagauravam, Krsnakarnabharanam and so on; Dadhiram Marasini who composed two Kavyas *Sriramacaritamrtam* and *Srikrsnacaritamrtam*; Bharataraj Sharma who apart from composing *Mahendrodayamahakavyam* had also published works like *Gitibalam* and the *Motivrttam* as also the *Kavitavalli* and the *Krsnabhisarpanam* which are translations of Chandni Shah's works in Nepali and Poorna Prasad Brahman who had composed a Mahakavya on the Puranic story of King Hariscandra in thirteen cantos. The description of the modern Sanskrit writers would be incomplete without the mention of two icon figures, one, Ranganath Poudel who was a diplomat and the Prime Minister of Nepal. Born in 1773 A.D. he had composed a work on Polity and Diplomacy titled *Rajavidhanasara* whoch shows a deep imprint of *Kamandakiyanitisara* and the commentary *Dipika* on the *Karpurastava* which is a testimony to his deep erudition, two, Jagannath Sigdel who had published works like *Sundaracampuh Adsrsaraghavapupanjalih, Pratisamkrta Siddhantakaumudi, Madhyacandrika, Laghucandrika, Sahityadipika* and so on and in whose honour the Govt. of Nepal had issued a postal stamp in 1972 after his demise.

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There were and are many other scholars who had not written much but who were/are great scholars, the acknowledged authorities The constraint of time prevents me for giving detail of them. These Sanskritists have done or are doing the world of Sanskrit proud by their phenomenal learning. It is very difficult to give a full account of all the Sanskritists of Nepal in the limited compass of an Address. The subject needs a monograph to do justice to it.

Keep the scholars of Sanskrit in Nepal and India up to date in the field of Sanskrit studies, tneeds more of movement of them in each other's country. There should be more of inter-active programs like the present Conference where they have an opportunity to meet and exchange views and information about the literary activity in either country in the field of Sanskrit. I would also like to give a call to the Rashtriya Sanskrit Sansthan which serves as the nodal agency for Sanskrit for the Govt. of India to include some of the more prominent institutions of Sanskrit in Nepal to present Sanskrit books purchased under its bulk purchase scheme, if it is not doing so already. This advice I would extend to other Indian Universities as well which have their Sanskrit publication programs. Conversely I would advise the Sanskrit institutions of Nepal to include some of the Indian institutions, particularly the Sanskrit Universities for presentation of their Sanskrit publications. To the individuals I would suggest that they have their books reviewed in Sanskrit magazines of India for better awareness of them there. There is a wide variety of them to choose from among them. There are about seventy of the Sanskrit periodicals published from different parts of India, fortnightlies, monthlies, quarterlies and annuals. The Report of the Second Sanskrit Commission has a full list of them with their addresses. This exercise may not be limited to the Sanskrit magazines only. It can very well be extended to Indological periodicals as well. This will lead to the flow of information both sides which is the need of the hour.

Some time back I offered a suggestion to the Convener of the Sanskrit Language Advisory Committee of the Sahitya Akademi to organize a series of Workshops to standardize the new coinages of Sanskrit words by modern Sanskritists who in the absence of it have a free run to use their own discretion in coining words for new objects and ideas which they are called to describe in their works in keeping with the demands of the modern age with the result that there is a multiplicity of new Sanskrit words for the same object and the idea. I would suggest that the Sanskrit scholars of Nepal, preferably the creative ones among them, be invited to these Workshops to give their input for they too would be going in for the 'free for all' in the course of the description of new objects and ideas. The exercise being common in each case their presence would equally contribute to the process of standardization

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India and Nepal are not only neighbours nut brothers. They not only share with each other the culture, the religions, the traditions, the rituals but also the heritage of Sanskrit, the heritage they both treasure which they would like to preserve with all care and caution for posterity.

The Conference beginning today will continue for two more days. The scholars assembled here will deliberate on many a facet of Sanskrut studies. I wish their deliberations all success. I end my Address with fervent prayer to Lord Pashupatinathe, the Presiding Deity of Nepal:

देवः पशुपतिनाथः वर्षतु सङंगतेष्वस्मास्विह स्वस्थाः प्रमुदितमनसश्चर्चा प्रवर्तयेम येन वयम।।

नेपालनामा प्रथितः पृथिवव्यं

देवाधिदेवस्य निवासभूमिः।

किरीटभूतो धरणीधरस्य

नेत्रमद्वयासेचनको विमाति।।

मैत्री भृंश देशवरवयस्य

नेपालदेशस्य च भारतस्य।

विवर्धताभित्यहमर्थयित्वा

वाचं स्वकीयामुपसंहरामि।।

जयतु भारत देशः, जायतु नेपालदेशः

जयतु संस्कृतम्

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Sanskrit in Maritime Route
Keynote Address

Satya Vrat Shastri

नमध्वं हरदेहार्धहारिणीं हिमवत्सुताम्।
अम्बा नवेति साशङ्कं पश्यति स्म गुहोऽपि याम्।।
नमः शिवायास्तु शिवाय वोय-
श्शङ्के शशाङ्कानलसूर्यनेत्रः।
उष्णत्वशीतत्वसमत्वमीप्सु-
सुस्वास्ये बिभर्त्त्यद्भुतजहनुजाताम्।।

These invocatory verses are from two of the Sanskrit inscriptions of Thailand. This itself should be proof enough of the impact of Sanskrit in Thailand and the other countries on the maritime route. I have recently published a book, *Sanskrit Inscriptions of Thailand* that enabled me to acquaint myself with the big corpus of Sanskrit inscriptions that lies scattered all through the kingdom. In one of the inscriptions, there is a mention of a king having studied the *Mahābhāṣya* of Patañjali and mastered the *Abhijñānaśākuntalam* of Kālidāsa. AS a lover of Sanskrit it fills my heart with a great joy to notice the wide presence of Sanskrit in the vast stretches of land, going by the name of Southeast Asia with the varieties of languages sub-languages and dialects, a standing testimony to the close cultural link between India and Southeast Asia. The absorption of so much of Sanskrit must have been a gradual process spanning several centuries of acculturation. It may well be argued that languages are not the only link between countries and regions; there could be, and indeed there are, other links as well; the links of ethnicity, history religion and mythology and so on. But everything said and done, it is the linguistic link which is the strongest one, for it is the most basic one pertaining as it does to the thoughts, ideas and feelings of a person. He gives vent to his ideas through an expression. That Sanskrit could make such deep in-roods into these languages provides the evidence, if at all that would be necessary, of the close links between India and the countries of the region from the point view of language. A close look at the words of Sanskrit origin of Southeast Asia reveals that some of them have more of expressiveness in them than their counterparts prevalent in India. There is a word like prejudice in English. Now, for this the Hindi, equivalent, which is now in vogue is *pūrvāgraha* but in Malay language, Bhasa Malaya- the word Bhasa itself is of Sanskrit and is in vogue in all the countries of the region, Bhasa Thai, Bhasa Lao, Bhasa Malaya, Bhasa Indonesia— the word is *pūrvasaṇkā* which is much more expressive than the *pūrvāgraha* of Hindi. Similarly, there is the word, multi-purpose. For multi, the word in vogue in Hindi is *bahuddeśīya*, but in Thai and Lao the word that is in use is *anekaprasaṅga* pronounced

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as *anekaprasong* which is for too easy. I had been based in Thailand where I have spent long years. I have close and deep association with Southeast Asia and before I come to recount one of the most inspiring incidents in my life, I would like to say something about the word Southeast Asia itself which is called there- Asia-Akhane - *āśia* and *ākhane* is Asia and *ākhne* is *āgneya*. *Āgneya* is an old Sanskrit word for Southeast. People in India are not familiar with this. If somebody were to say, āgneya aśia probably most of us may not be able to understand as to what it conveys but that is the word in vogue in Thai and I have deliberately used this in one of my poems, the *Thāideśavilāsam* composed during my stay in Thailand. It so happened that shortly after my arrival in Bangkok I went to the National Library, *Hongsamud; Samudra, samuda,* that is *samudra* of books. That is the National Library there. I met their the Head of the Department of Manuscripts Prof. Choosak. In the course of conversation I asked him if there is any book in Sanskrit, whether published or unpublished, on Thailand. He said there is none and then with a smile he said; Professor why don't you write one. That was afternoon. I came back from the National Library. The same evening I composed five stanzas that were to form the basis of a Kāvya of mine later. The following day Her Royal Highness the Princess of Thailand was to attend my class. After the class I told her that I have composed five stanzas on Thailand and if she were not to feel tired and she has time. I would like to recite them to her. She was very happy. She said, yes recite. And then I recited them.

अस्त्येशियानामनि सुप्रसिद्धे
द्वीपे विशालेऽतिविशालकीर्तिः।
आग्नेयदिङ्मण्डलमौलिभूतो
देशोऽतिरम्यो भुवि थाइलैण्ड।।1।।
राजा प्रजारञ्जनमादधानः
सर्वात्मना बुद्धवचःप्रमाणः।
अतुल्यतेजःपदवीं दधानः
प्रशास्ति यं भूमिबलाभिधानः।।2।।

So in this way, it went on. Another incident which I would like to recount here is that there was a reception at the residence of the Ambassador of India. There the President of World-Bank Branch happened to be present. The conversation switched on to the impact of Sanskrit on Thai. The President asked me what is the Thai word for the World Bank. I told him it is Lok Thanākhān or Lokadhanāgara. He asked me as to what it means. I said it means 'world house of money'. He was simply ecstatic and said what a descriptive word the Thais have for the World Bank. What does the World Bank convey? So, these are some of the instances, of the presence of Sanskrit in Thai and the other languages of Southeast Asia. Incidentally, I would also like to

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mention that the Sanskrit quotient goes up with the hierarchy. The higher the social status, the more is Sanskrit, e.g. we have the word *jāmātā* in Sanskrit for son-in-law. In the higher circles in Thailand the word in use is *chamadā* while among common people is *lookhey*. Similarly, there are four words for marriage in Thai. Of these three are of Sanskrit origin and fourth one is typically Thai. One is *monkhonsomrot, mangala, samarasa,* the second is *vivāha moṅkhon, vivāha maṅgala,* the third is *vivāha* itself, the fourth is typically Thai *taṅgān.* Sanskrit words in the languages of Southeast Asia are found in four forms. In their original Sanskrit form, as for example, *velā* Thai time, *vanitā* Indonesian woman, *vipāka* Cambodian for consequence, *āgama,* Indonesian and Malay for religion, *gaja* Indonesian elephant, *putera, puterī, putra* and *putrī,* Indonesian for son and daughter respectively, *yāpana* Malay for watchman, *yāmika,* Lao, law of maintainance, *alpa* Malay, a careless, *nāga*, Lao, noble man. The second type of Sanskrit words are those where there is a little change in sound, e.g., *cvaca,* Malay *svaccha*, clear, *ākāt* Thai, *aṅgkās,* Malay and Indonesian, *ākāśa*, sky. In Thai the *akārānta* words become *anākārānta,* the final *a* there is dropped. If somebody were to say Kālidāsa in Thai he would pronounce it as Kālithāt. The final *s* is pronounced as *t* and *d* as *th* in Thai. So Kālidāsa becomes Kālithāt in Thai. *śāsana* means in Thai, Lao and Cambodian religion, *khana* Thai, group, *khanabadi, gaṇapati,* the Dean of the Faculty. *khana,* Cambodian, *ksana*, moments. The Vice-Chancellor in Thai is *adhikānvadī, adhikārpati, phan, bandha* in Thai is object. The museum there is *phiphithaphan, vividhbandha.*

There is a corpus of Sanskrit origin in Southeast Asian languages. When I went to Vandung in Indonesian, I saw there a big zoological garden it is called there Udyāna Lokasattva; Lokasattva for animals and Udyāna for garden. In Indonesian *āgama* means religion: *āgama* Islam. In the city centre in Jogjakarta there is a *durgah* called *ashrama haji pir*, the term *ashrama* for *durgah* is very striking. Scarcely can one imagine such a word in India.

We have common words like thoralekh for telegram, *dūralekha* for telegram, thorasap, *dūra śabda* for telephone, *pradātā*, Lao judge. For newspaper corrospondent the word In Malay is *vārtāvān* , for headlines the word is *barita utama, vṛtta uṭṭama* for what we called *surkhian* or headlines.

There is an interesting phenomenon in languages of Southeast Asia of combination words. These are of five types, (a) where two words of Sanskrit origin with the same meaning are combined, e.g., *mit (d) sahay,* Lao and Thai, *mitrsahāya,* friend; *cidtacet,* Lao, *cittacetas,* mind; *nayananetra.* eye; *nitinai.* Lao, *nitinaya,* by law, dejure; *phalaphon,* Lao,*phalaphala,* fruits, big and small; *vanudyān,* Lao, *vanaudyāna,* forest preserve; *supamoṅggon,* Lao, *śubhamaṅgala* good luck, welfare; Lao, *sukhaksema,* happiness: *sūnyākād,* Lao, *śūnyākāśa,* vaccum; *kulavaṅgsa,* Malay, *kulavaṃśa,* family;

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kiyattiyot, Thai, *kīrtiyasas,* fame, (b) in combination with a synonymous Sanskrit word, the combination yielding an altogether a different meaning, *hedkān,* Lao, *hetukārṇa,* proceedings, situation, event; (c) in combination with a local word, both of them meaning the same, e.g., *rāṅgkāy, rāṅg* = body: Thai, *kāy=kāya,* Sanskrit, *rāṅgkāy*=body, (d) in combination with a local word both having separate meanings (this category has larger number of words), e.g. *orang bisaya, orang,* Malay, *bisaya,* Sanskrit, *viṣaya* a person from *śrīvijaya; pañcalima, pañca* Sanskrit, lima, Malay, *pancalima*=jugglery; *pelasari, pela, phala,* Sanskrit, *sari.* Javanese, pelasarī = a plant with yellow scented flowers; *bāṅgrāk, bāṅg,* place, Thai, *rāk,* Sanskrit *raga, bāṅgrāk* = a place for love; *nāmtan, nam,* Thai, water (extract or juice), *tāl* (pronounced as *tān),* Sanskrit *tāla.,* namtān = sugar; *phollomai, phala,* Sanskrit *mai.* Thai, *phollomai* = fruit; *tonmai, ton,* Sanskrit *taru, mai.* Thai, *tonmai*-tree; (e) in combination with a non-local word, *wargaduniā,* Malay, *warga, varga,* Sanskrit *duniā,* world, Arabic, *wargaduniā* = a stateless person: *mahāmilia,* Malay. *Mahā* great, Sanskrit *milia,* Arabic, *mahāmilia* = Highness.

The number of Sanskrit words in the language of Southeast Asia is enormus. A couple of years back a work was published under my general editorship. The work is *Sanskrit words in Southeast Asian languages* it comprises 720 pages in crown size. That itself speaks volumes for the presence of Sanskrit in the entire region, the region called Southeast Asia or Asia akhane.

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Address at the launch of the book Old Brahmanical Shrines of Thailandat Indra Gandhi National Centre of the Arts, New Delhi on 17.th May, 2019 at 4.00 P.M.

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sanke sasankanalasuryanetrah/

Usnatvasitatvasamatvam ipsus

sirse bibhartty adbhtajahnujatam//

Sivo jayatyunmanayaikadhama

tadekavad yah sikhayeva vahnih/

Manahsthito naikabhavormmimali

kallolacancadvidhubimbatulyah//

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The meaning of these in English is:

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While going about in search of these inscriptions I found that a majority of them are in various Brahmanical shrines engraved either on their walls or Garuda pillars outside them. Since I was visiting them, the shrines, though with a different purpose, I felt attracted towards them and that became along with the inscriptions another area of my study. As we say in Sanskrit *nadimukheneva samudram avisat*, I entered the ocean through the river.

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My researches on Thailand, particularly the subject matter of the present work, the Old Brahmanical Shrines the Hindu Temples in simpler terms, of Thailand and the subject matter of the Sanskrit inscriptions to which reference has been made earlier point to the great contribution of the Indians of yore in weaving into the Thai matrix much of their cultural ethos. They were harbingers of the interactive approach in mutual relations. I cannot but recall here an incident that has left a deep imprint on my mind. There is a shrine called Kuti Rsi, pronounced in Thai as Ku Rasi, ti is omitted, a small shrine, an abode of a Rsi, a seer. Standing in front of it I bowed to the unknown Rsi who would have left his homeland in days gone by and made the country of his adoption as his new home and set up a Kuti to practice austerities. Through him I also paid homage to many other Rsis whose figures dot the shrines and the boundary pillars in the Kingdom of Thailand. The Rsis can easily be identified through their matted hair, the long flowing beard and the rosary in the right hand. They are invariably depicted in cross-legged posture.

There are both Saiva and Vaisnava shrines in Thailand, the former outnumbering the latter. Sometimes there is a queer mix-up. There is a shrine, a temple, called San Phra Kan. San is Sala, Phra is Vara, Kan is Kala, the Kala shrine. From the name as it is, it should have been a Saiva sanctuary, Kala denting Mahakala but the the *vigraha* , the idol, that it houses is that of Narai, Narayana, Visnu. It is one of those few shrines where the worship is still on. It is on a height and is approachable through a flight of steps. It is generally thronged by people, all Thais. The land around it is a playground for the monkeys whom the people don't disturb, rather they feed them. San or Sala is the Thai word for a hall or a Mandapa.

The Thai word generally used for a Brahmanical shrine or a Hindu Temnple is Prasad, a typical Sanskrit word which is explained in the old Sanskrit lexicon, the *Amarakosa*, as the abode of a deity or deities as also the abode of a king, the palace : *harmyo 'stri dhanam vasah prasado devabhubhujam, harmya* is the *vasa,* abode of the wealthy, *dhaninam* and *prasada* is that of kings and deities. The word Prasad is usually accompanied with the name which is located in the Province of Buriram. In an odd case it is named after a community like Prasad Khaek, Khaek iterally meaning guest is used in Thailand for the Indians. It is the picture of this that appears on the cover of the of the book just released. From the architectural viewpoint and the point of view of archaeological finds the two most important Prasads or the shrines are the Prasad Hin Panom Rung and the Prasad Hin Pimai, the former is the site for the longest Sanskrit inscription in verse in Thailand which is as good as a mini-kavya, in Sanskrit terminology a Khandakavya composed in an highly ornate style.

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Lopburi. Shot by Phra Rama whose complexion is green, the arrow Lak Muang was also green. A pole was built over the place where the arrow had fallen. This was followed by the building of a shrine.

Thailand is a country that has rich fare for a researcher from the point of view of India connections. I am happy I had the opportunity to explore much of it during my more than one assignment in it. I have written extensively on it. My critical works like the *Studies in Sanskrit and Indian Culture in Thailand,* and *Sanskrit Inscriptions of Thailand* and the creative works like the *Thaidesavilasam,* a Khandakavya on places of historical and cultural interest in Thailand, and the magnum opus, the twenty-five camto Mahakavya , the *Sriramakirtimahakavyam* on the Thai Ramakien, the Thai Ramayana plus a thesaurus on *Sanskrit-based Words in Languages of Southeast Asia* with a sizable Thai component bespeak my interest in the country I am in love with.

In my own humble way I have been trying all my life to bring the two great countries, India and Thailand, still closer to each other. The work just released, the latest one in similar attempts, is also dedicated towards that end.

Ladies and Gentlemen, I am beholden to you for your kind presence. I take it as symbolic of your love and affection for me. My hearty thanks to you all.

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Lopburi. Shot by Phra Rama whose complexion is green, the arrow Lak Muang was also green. A pole was built over the place where the arrow had fallen. This was followed by the building of a shrine.

Thailand is a country that has rich fare for a researcher from the point of view of India connections. I am happy I had the opportunity to explore much of it during my more than one assignment in it. I have written extensively on it. My critical works like the *Studies in Sanskrit and Indian Culture in Thailand,* and *Sanskrit Inscriptions of Thailand* and the creative works like the *Thaidesavilasam,* a Khandakavya on places of historical and cultural interest in Thailand, and the magnum opus, the twenty-five camto Mahakavya , the *Sriramakirtimahakavyam* on the Thai Ramakien, the Thai Ramayana plus a thesaurus on *Sanskrit-based Words in Languages of Southeast Asia* with a sizable Thai component bespeak my interest in the country I am in love with.

In my own humble way I have been trying all my life to bring the two great countries, India and Thailand, still closer to each other. The work just released, the latest one in similar attempts, is also dedicated towards that end.

Ladies and Gentlemen, I am beholden to you for your kind presence. I take it as symbolic of your love and affection for me. My hearty thanks to you all.

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THAI ROYAL HONOUR

Acceptance Speech of Prof. Satya Vrat Shastri

Yours Excellency, Ladies and Gentlemen,

I am highly grateful to His Majesty the king of Thailand for graciously conferring on me the Royal Decoration. The longest reigning monarch in Thai history, he is highly revered by the people.

My connection with Thailand goes back to thirty eight years, two years less than four decades. It was on 7th October, 1977 that I had landed at Bangkok to take up an assignment as Visiting Professor of Indian Studies at the Chulalongkorn University, Bangkok, the most prestigious University of Thailand. At that time I knew only two persons in Thailand, one, Mr. Pichit Akanich, Associaie Professor of Thai at the Chiengmai University who had worked for his Ph.D. in Sanskrit at the Delhi Uniuversity and the other,. Prof. Visudh Busyakul, Professor of Sanskrit in the Department of Eastern Languages at the Chulalongkorn University who had come to India on a visiting assignment for three months at the invitation of the ICCR and who had spent one afternoon with me in my house.

It was well past midnight that my plane had reached Bangkok. As soon as I had come out of the immigration area a gentleman had approached me and after introducing himself as an employee of the Embassy of India had handed over an envelope that contained some Thai currency and a slip of paper which had on it the name of the hotel in Thai script where arrangement had been made for my stay. After spending a few hours at the Airport I went to the Airport Taxi stand. I showed the slip to the taxi driver. He read it and moving his head mumbled out the words Hotel Sakon. I could not make what Sakon was. I thought it is a Thai word. I reached the hotel located in the University area. It had its name inscribed on its front in English characters. The spelling was Sakol. I was totally surprised. It is a typically Sanskrit word with a after k being spelt as o in line with the eastern characteristic so common even in India's eastern part. Sakol is sakala, the whole. That was my first acquaintance with Sanskrit in Thai the discovery of which was to become my passion in life.

After checking in the hotel I went to my room. As I was preparing to catch up with some sleep, the room telephone bell rang. It was Prof. Visudh Busyakul who was callin me. He told me that he was in the lobby waiting for me. He invited me for breakfast. I ran to the lobby post-haste. Prof. Visudh took me in his arms and gave me a warm hug. We then proceeded to the breakfast room where we had long conversation. It was there that he told me that I was to teach Her Royal Highness the Princess of Thailand Maha Chakri Sirindhorn who after graduation had expressed the desire to pursue Sanskrit studies for Post-Graduation which was news to me. Nobody had told me while in India that I would be called upon to teach the Princess. That was the beginning of my contact with the Thai Royal Household which was to mature into an intimate relationship in course of time.

Before my arrival in Thailand Sanskrit studies had been pursued up to the Graduate level only. Post-Graduation in Sanskrit began with me. It was I who prepared the courses of reading and syllabus for

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Sanskrit Post-Graduation as also the texts like the selections from Sanskrit poetry, selections from Sanskrit drama, selections from Sanskrit prose and a manual each for Sanskrit grammar and Sanskrit composition. For the first few months I had to work very hard, from early morning to late into the night.

About two months after my arrival in Thailand, I visited the National Library in Bangkok. There I met Prof. Choosak Dipayagasorn, the then Head of the Manuscript division. In the course of the conversation I asked him if there was a book on Thailand in Sanskrit, whether published or in manuscript. He said, none and then said with a smile "Professor why don't you compose one''. It was afternoon when I had gone to the Library. In the evening I composed five stanzas in Sanskrit. The following day was the class where Her Royal Highness was to come. After the class which runs in Thailand continuously for two hours unlike in India where it is 45 minutes or an hour, I told the Princess that I had composed five stanzas on her country and that I had a mind to compose a full work on it and that if she was not too tired I would like to recite them to her in typical classical rhythm. She said, please do. I recited the stanzas to her. She was mighty pleased. She said, "Professor, compose the work. I will translate it in Thai". I could not have anything more. The Princess was herself offering to translate it. I applied myself to the composition with whole heart and completed it in some three months and sent it to the Palace. The Princess translated it and it appeared with her translation shortly thereafter.

Just as there is Ramayana in India there is Ramayana in Thailand also. It is called Ramakien, Sanskrit Ramakirti. It is very different from the Valmiki's Ramayana or other Indian Ramayanas except the basics. It came to my notice while in Bangkok. I thought of putting it in Sanskrit in the form of a Mahakavya. I started working on it day and night and completed it, a work of two thousand stanzas in twenty-five cantos, in record time. Now I was to send it to India for typing, there being no facility for Devanagari typing in Bangkok. At this point I got worried. Why? I will tell you. While composing this work and putting it on paper I had not changed a word or a syllable not even a stroke, a matra. The stanzas had come out of me well-formed in all elegance in a variety of metres. Since there was no correction, no striking off of something, I had felt no need to prepare a fair copy of it. My draft was my fair copy. As I was busy with the thought of sending it to India for typing there happened to come to my house the President of the Bangkok branch of the Unesco. In the course of the conversation I told him about this work and my worry that if I were to send the draft of the work, the only copy with me, and if per chance it were to be miscarried in mail the work itself would be lost, At this he said in all alarm 'Please do not send the original. You come to my office and at the expense of the Unesco itself I will have a number of copies of it made. You send the copy for typing. Keep the original with you to show to posterity as to how a work of such magnitude in verse could be produced without effecting any change or correction. The work titled Sriramakirtimahakavyam has run into three editions of a thousand copies each and has been translated in seven Indian languages, Kannada, Assamese, Hindi, Telugu, Tamil, Gujarati and Bengali and three foreign languages Thai, English and French.

Since I was deeply impressed with the impact of Indian culture on Thai society and the presence of Sanskritic content in Thai I produced a work "Studies in Sanskrit and Indian Culture in Thailand". Since the work dealt with both, the Sanskritic content and Indian culture, the Sanskritic content did not get in it the fuller treatment. This it got in the other work "Sanskrit Words in Southeast Asian Languages"

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which was produced under my General Editorship. It saw the light of the day in 2005 in 710 pages in crown size.

Sanskrit words in Thai are found in four forms: One, in their original Sanskrit form like vela for time, vivaha for marriage, mansavirata for vegetarian, anek (a) for many, anekaprasong, multipurpose; nalika for hour; two, with negligible change in sound like the loss of the final vowel, the conversion of both the palatal and the cerebral s and s into s and n into n, v and bh into pha, d into th, the initial k into g and the insertion of a vowel in between two conjunct consonants, sasa, Sanskrit Sasa, hare it was the name of the restaurant in the hotel where I had stayed, so named because it is the birth sign of His Majesty the King,,sap, sapa, curse, sawami, svami, husband, phariya, bharya, wife, Usa, Usha, rasi, rsi, sthanthut, sthanaduta or dutasthana, embassy and so on; three, where two words, both of Sanskrit origin, both having the same meaning, are combined like mitsahay, mitra sahaya for friend, kiyattiyot, kirtiyasas, fame; four where one word of Sanskrit origin and the other word of Thai origin, both meaning the same are combined like rangkay of which rang of Thai meaning body and kay of Sanskrit also meaning body are combined. The combination words have another variety also where two words, one of Sanskrit origin and the other of Thai origin, both having different meaning are combined like bangrak, bang of Thai meaning place and rak, raga of Sanskrit meaning love are. Bangrak means the place of love. It is the name of a locality in Thailand. The popular belief is that love prospers there. That is why many of the newly-wed couple visit it.

The reference to the Sanskrit content in Thai reminds me of an interesting episode. Shortly after my joining the Chulalongkorn University the then Head of the Department of Eastern Languages, Galiyani, Sanskrit Kalyani, invited me one day for lunch. As she was driving me to a restaurant in her, I said to her, by way of picking up some conversation "Kalyani you have a beautiful Indian name". She said , yes. I am a Thai woman with an Indian name driving a Japanese car.

My latest work on Thailand is "Sanskrit Inscriptions of Thailand". I went into every nook and corner of the country in search of them. I took their impression, deciphered them after acquainting myself with the different scripts in which they were inscribed, transliterated them in Devanagari and Roman, translated them in English and studied them from all points of view, historical, socio-cultural, literary and linguistic. The work is published now in 450 pages.

There are several other areas in Thai studies which need scholarly attention. If I have a few more years to my life, I would certainly like to apply myself to them.

Thailand, rightly called udomthani, uttamasthani, has strong cultural, religious and linguistic links with India. In Thai it is not Thailand, it is Prathet Thai, Pradesa Thai or Thai Pradesa, its capital is not Bangkok but Krungthev, Mahanakhon Krungthev, Mahanakhon is Mahanagara, metropolis, Krungthev is krung=place, thev theva, the place of gods,. When the gods are there heaven has also got to be there. Two of Thai cities carry this in their name, one, Nakhon Sawan, Nagarasvarga or Svarganagara, the other, Swankhalok, Svargaloka.

Before I conclude I would once again like to express my deep gratitude to the most revered His Majesty the King for conferring on me the Royal Honour which I shall cherish always.

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Jnanpith Laureate

Mahamahopadhyaya Vidyavachaspati Vidyamartanda

Prof. Dr. Satya Vrat Shastri

Recipient of Padma Bhushan, Padma Shri & President of India Certificate of Honour
Honorary Professor, Special Centre for Sanskrit Studies
Jawaharlal Nehru University
Formerly Professor and Head, Department of Sanskrit
University of Delhi
Ex-Vice-Chancellor,
Shri Jagannath Sanskrit University, Puri (Orissa)

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Ph. : 24336644, 24336631
Mobile : 96501 17463

Hon'ble Shri Pallam Raju,
Minister for Human Resource Development
Govt. of India,
Shastri Bhawan,
New Delhi

Honourable Sir,

Further to my submission at the meeting of the Rashtriya Sanskrit Parishad held on 22nd January, 2013. I am enclosing herewith a Note on Sanskrit Studies in China for Your kind perusal.

With Profound regards,

Your Sincerely,

Satya Vrat Shastri

(Satya Vrat Shastri)

Enclosures :

1. Copy of the letter from Prof. Yu Longyu
2. Copy of the report in the Hindu
3. Copies of the reports in Chinese newspapers

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SANSKRIT STUDIES IN CHINA

It was in May, 2011 that I visited China at the invitation of the Chinese People's Association for Friendship with Foreign Countries (CPAFFC) to attend a Conference in Commemoration of the 150th Birth Anniversary of Rabindranath Tagore. I utilized this occasion to visit the Department of South Asian Studies of the Peking University to meet its Sanskrit teachers. In the course of the conversation with the Head of the Sanskrit and Pali Section of the said Department Prof. Duan Quing that she proposed that I spare a couple of weeks to be with her Section, that being the first time any Sanskrit scholar from India could be in Beijing to which I readily agreed. I stayed in Beijing for eighteen days and except for the week-ends engaged myself in teaching for all the days. The Class consisted of all the teachers in the Sanskrit and Pali Section of the Department of South Asian Studies, all the research scholars and the Post-Graduate students and would continue for two hours and occasionally for three hours at a stretch. I used the blackboard extensively to explain the formations and the meanings of the words in the texts that I was called upon to teach.

The Department of South Asian Studies has the following Sanskrit and Pali teachers:

1. Prof. Duan Quing
2. 2. Prof. Wang Bangwei
3. Dr. Gao Wung
4. Dr. Ye Shaoyung
5. Dr. Saerji

There were four students who had applied for enrolment to Ph.D. course. As per the University procedure they had to make a presentation about the topics on which they had proposed to work. They could be enrolled only if the teachers felt satisfied with their presentation. The date of their presentation falling during the period of my stay at the Peking University, the Head of the Pali and Sanskrit Section of the Department of South Asian Studies invited me also to be present at the presentation to be available to offer suggestions, if any, for the improvement of the plan of work. The following are the students who had applied for enrolment to the Ph.D. course and the topics on which they proposed to work:

1. Yu Huajing
   Topic : Study on the Kumarasambhava of Kalidasa
2. Zhang Yuan
   Topic : Historical and Literary Studies on Harsavardhana
3. Zhang Xueshan
   Topic : Indian Grammatical Tradition: A Comparative Study of Katantra and Panini
4. Li Chan
   Topic : A Comparative Study of the Surangasamadhi and the Meghasandesa

Apart from research scholars there are twenty students who are pursuing Post-Graduate studies in Sanskrit. The Sanskrit and Pali Section of the Department of South Asian

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Studies has plans to train sixty scholars of Sanskrit for which the Chinese Ministry of Education has promised all help.

Teaching of Sanskrit right up to the Ph.D. course is provided at present in China only at one place: the University of Peking in Beijing. Research on it, however, is carried on in another institution in the same city as well. And that is the Chinese Academy Social Sciences which has in it a Department of Foreign Languages. The Department has the following Sanskrit and Pali teachers :

1. Prof. Huang Baosheng
2. Prof. Zhao Guo Hua
3. Prof. Duan Quing
4. Prof. Ge Weijun
5. Prof. Li Nan
6. Prof. Jin Ke mu

A father figure in the field of Sanskrit in China was Prof. Ji Xianlin who had translated the entire Valmiki-Ramayana in Chinese. He died at Beijing in 2009 at the ripe old age of 98. He had not been keeping well in his later years. A room for him was reserved in a hospital with all his medical expenses borne by the State.

Prof.Ji Xianlin had studied India and interactions between Indian and Chinese civilizations for almost six decades. His tryst with India began after he graduated from Tsinghua University and received a scholarship to study at Germany's Goettingen University. It was there that his interest in India sparked. He studied under German Indologists Ernst Waldenschmidt and Emil Sieg and learnt several classical languages including Sanskrit and Pali. He wrote his Ph.D. thesis on the Buddhist text Mahavastu. He had the feeling that Chinese culture owes much to Indian influence. Before he could explore it he had to familiarize himself with Indian culture. This he could do only by learning Sanskrit. That was his motivation in learning it. In this he was just following a tradition that goes back to several centuries. One of the first Chinese scholars to visit India Faxian (Fahian as he is known in Indian text books) widely travelled in India in the 5th century collecting documents which he would later translate. The most famous Chinese visitor to India, Xuanzang (known to many as Hiuen Tsang) came to India two centuries later. He travelled in India for sixteen years collecting many Sanskrit texts. Just as Xuanzang did not restrict himself to Buddhism, so did not Ji Xianlin. Apart from the Valmiki-Ramayana he translated Kalidasa's Sakuntala and the Pancatantra into Chinese besides completing the monumental task of annotating the travelogue of Xuangzang who had studied while in India such diverse disciplines as medicine, mathematics, astronomy and grammar, all through Sanskrit texts.

Prof. Ji Xianlin has also been an institution builder. He founded the Department of Oriental Languages and Literature at the Peking University where he started the study of Indian languages and literatures. Later he became the Director of the Institute of South Asian Studies at the same University. He introduced an entire generation of Chinese scholars to India and became a mentor to many an Indian student as well. It was because

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of his sterling contribution to Sanskrit and Indological studies that he was conferred Padma Bhushan by the Govt. of India in 2008.

It is not only the Ramayana but also the Mahabharata that has also been translated in Chinese. The idea of translating it was first mooted by the Chinese scholar Guo Liang Yun but before it could make any significant headway he suffered heart attack and could confine himself only to translating the first few chapters of the great work and one of its shorter sections, the Karnaparvan.

The thread was then picked up by another scholar Jin Ke mu, a Chinese poet of repute, who translated the Adiparvan to serve as a model. He did not touch other Parvans. He, however, retold in Chinese all the episodes of the great work. The mantle of translating the entire work then fell on his industrious student Huang Baosheng who took it up as a challenge. He translated six volumes of it consisting of twelve Parvans and enlisted the services of other Sanskrit scholars like Ge Weijin and Li Nan to translate the other Parvans. The entire work was completed under his leadership and supervision. To be true to form the translators made extensive use of the commentaries to be able to catch the true import of the original.

The translation of the twenty four thousand stanzas of the Valmiki-Ramayana and the hundred thousand ones of the Mahabharata is a standing testimony to the total devotion and dedication of the Chinese Sanskritists to the pursuit of Sanskrit learning.

The dedication is not the hallmark of the older generation of the Chinese Sanskritists only, it is very much evident even in the new generation of them as well. Yu Huajing (who sports an Indian name of Mayuri to be in tune with the subject of her study—interestingly, every one of the research scholars has an Indian name which he/she is proud to flaunt—there is a sort of a craze to adopt an Indian name, the craze noticeable even among students of the Centre for Indian Studies, University of Schenzen) who had applied for enrolment to the Ph.D. course as mentioned earlier, had translated in Chinese eleven cantos of the Kumarsambhava even before she had got herself enrolled formally for Ph.D.

Continuing with the work of Huang Baosheng it may be mentioned that apart from the Mahabharata he has translated works on Sanskrit Poetics like the Kavyalankara of Bhamaha, the Kavyaprakasa of Mammata and portions of Sanskrit Kavyas such as the Rtusamhara, the Raghuvamsa, the Kumarasambhava, the Buddhacarita, the Dasakumaracarita, the Pancatantra and so on.

Prof. Ji Xianlin had been using the textbook Elementer buchder Sanskrit-Sprache of the German scholar A.F. Stenzler for teaching Sanskrit. But this did not go well with the Chinese learners of it. They wanted a Sanskrit textbook specifically written for Chinese. A Chinese scholar Luo Shifang overcame enormous pain in learning Sanskrit for 23 years. To help others of his compatriots to learn it with greater ease and in short time he authored two books: The Sanskrit Textbook and the Sanskrit Verses Illustrated (the latter jointly with Baihui). These two books focused on lexical items and syntax. Prof. Huang

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Baosheng noticed the absence of the Oriental scripture reading method in these and to correct this anomaly came out with his work The Study of Sanskrit Literature.

The speciality of Prof. Huang Baosheng's translations is the extensive grammatical and exegetical notes that he appends to explain the text that he handles.

The Bhagavadgita is very popular in China. According to a report published in the Hindustan Times, New Delhi in its issue of 12.12. 2008 a businessman of China had published the Chinese translation of the work. As per the above report, 5000 copies of it were sold within just one year of its publication!

There is revival of interest in Sanskrit studies in China. The younger generation is fired with the zeal to learn it, to go deep into it, to acquire mastery over it, to taste its nectar.

During my stay which was just for three weeks they had picked up speaking in Sanskrit. How I wish I could have stayed longer to enable them to acquire fluency in it!

After spending eighteen days in Beijing, I left for Shenzen where the University has a Centre for Indian Studies with Prof. Yu Longyu as the Director. It does not have the Sanskrit teaching programme. At the University I saw the President (=Vice-Chancellor) Prof. Zhang Bigong. During the hour long conversation with him I impressed upon him the need to start the Sanskrit teaching programme in his University. He was very receptive to the idea, especially when I told him that at present there is only one place in the vast country of China which provides for teaching of Sanskrit and that is Beijing which is to the north of the country. It is time it is started at Shenzen which is to the south of it. There are four students who are pursuing courses in Indian studies. They are too eager to switch over to Sanskrit. One of them is already in Varanasi studying Sanskrit.

China has intimate connection with Sanskrit. A Chinese linguist Prof. Zhu Quingzhi, presently Professor of Chinese and Buddhist Studies at Hong Kong has identified 3600 words of Sanskrit origin in use in Chinese.

Sanskrit thus serves as an important link between the two great and the most ancient nations India and China. All efforts, therefore, need to be put in to strengthen this link.

Satya Vrat Shastri

(Satya Vrat Shastri)

New Delhi
29/01/2013

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WEDNESDAY, MAY 18, 2011

HE HINDU

DIA'S NATIONAL NEWSPAPER SINCE 1878

THE HINDU • WEDNESDAY, MAY 18, 2011

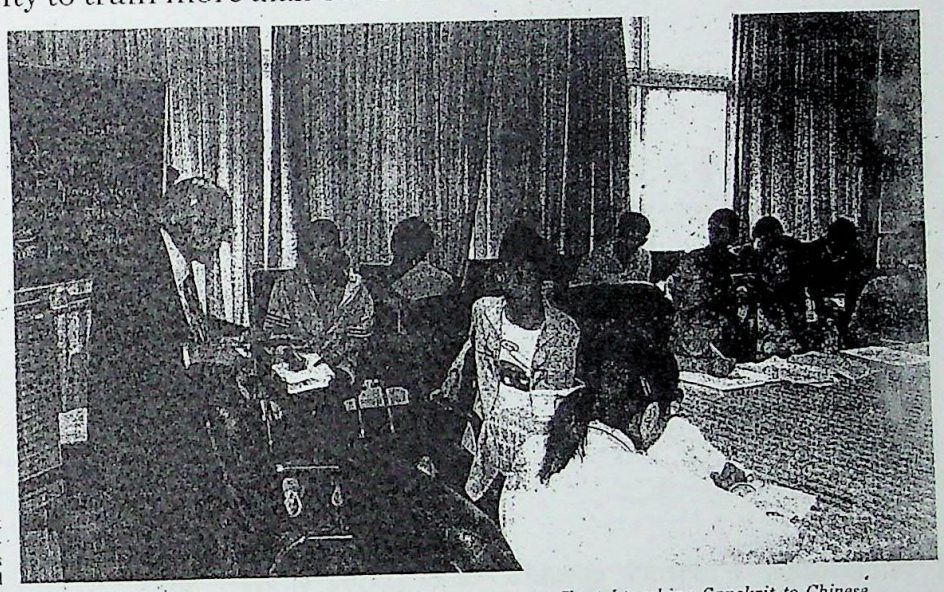
In China, a rediscovery of Sanskrit

Peking University to train more than 60 Chinese students in the language

Ananth Krishnan

BEIJING: Almost two millennia after the language first came to China through Buddhist scriptures, a renewed interest in Buddhist studies and recent discoveries of long-forgotten manuscripts in Tibet have sparked a revival of the study of the ancient language among Chinese scholars.

Beijing's Peking University has now launched an ambitious programme to train more than 60 Chinese students in Sanskrit, with the hope of creating a team of researchers to help translate hundreds of manuscripts containing scriptures that were found in Tibet and other centres of Buddhism, such as Hangzhou in China's east.



AMBITIOUS PROGRAMME: *Renowned Sanskrit scholar Satyavrat Shastri teaching Sanskrit to Chinese students at the Peking University.* – PHOTO: ANANTH KRISHNAN

Manuscript collection

"There is a rich manuscript collection in Tibet, particularly. Many of the originals have not been recovered, and are only available in Chinese and Tibetan, so it is important for us to find a way to render them back into Sanskrit," said Satyavrat Shastri, a renowned New Delhi-based Sanskrit scholar and poet, who is in Beijing this week as a visiting lecturer to meet students and teachers here.

"What they are trying to do here is invaluable, and they are making great progress," Mr. Shastri said, adding that he was pleasantly surprised by the students' technical level. "I was struck by the interest, of both teachers and scholars, in little details, such as getting the pronunciation perfect. They recited the Bhagavad Gita with me, and it was a unique experience. The pronunciation, the metre [of reciting the verses], was remarkable."

The Sanskrit programme at the Peking University has a long history, set up in the 1960s and subsequently expanded by renowned Indologist Ji Xianlin, who translated dozens of works and is seen by many here as single-handedly introducing classical Indian culture to a whole generation of Chinese. Today, the programme hopes to carry forward the legacy of Ji, who died in 2009.

The university's efforts received a boost in 2005, when it was given support by the Ministry of Education to expand admissions, part of an effort to boost the manuscript research. Now, for the first time, the programme has a regular annual intake of students at both undergraduate and post-graduate levels, currently training between 50 and 60 students. "We want to continue what Ji Xianlin started," said Duan Qing, a professor in Sanskrit and Pali, who once trained under Ji. "Our programme is quite mature now, and is the only complete Sanskrit programme in China."

Government support

She attributed the recent boost in funding to increasing government support for the humanities, ignored during the People's Republic's first three decades, when the country's focus was on development alone. "Sanskrit research is being viewed with importance now," she said. "India and China were culturally connected. I don't think there's another country in the world where so many Sanskrit works were translated into another language, and this has been going on for more 1,000 years."

Ms. Duan heads the Research Institute of Sanskrit Manuscripts and Buddhist Literature at Peking University, which is working with regional governments and hoping to create an archive for lost manuscripts and palm-leaves. Peking University has also begun working with Sanskrit programmes in universities in the West, particularly in Germany, to improve both teaching methods and archiving practices. Indian universities, however, appeared to show little interest in taking forward cooperation.

Mr. Shastri, who is an honorary professor at the Jawaharlal Nehru University, admitted there was "precious little" cooperation between the two countries. There was room for much more, he said, encouraged by the positive response to his teaching methods this past week. "We want to learn Sanskrit through traditional methods," one teacher told him. "Not from the West."

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《夏斯特利先生访华相册》序

2011 年 5 月 8 日至 22 日，印度著名梵文学家夏斯特利先生，在耄耋之年应中国人民对外友好协会之邀访华，先后访问了北京大学、中国社会科学院和深圳大学。这开创了印度杰出梵学大师访华的先河，也是他漫长学术人生中的精彩一章。

为此，我们制成《夏斯特利先生访华相册》，记录他的伟大而光荣的中国之行。

郁龙余

二零一一年五月二十一日

On May 8th,2011, The Chinese People's Association for Friendship with Foreign Countries invited the famous Indian Sanskrit scholar Professor Satya Vrat Shastri to China at his eighties. Professor Satya Vrat Shastri have visited Peking University, the Chinese Academy of Social Sciences and Shenzhen University. This is a big event, as it is the first time for an Indian scholar to pay a visit to China. It is one of the most wonderful experiences in his glorious life as well.

In order to memorize the precious event, we made this unique album named Professor Satya Vrat Shastri's visit to China, recording the great and glorious visit of his trip to China.

Yu longyu Professor Yu Longyu

May 21, 2011

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人物周刊

夏斯特利：中国梵文

印度知名梵文学家、国家最高学术荣誉奖

▶ 瑟德优·沃尔特·夏斯特利 深圳商报记者 王光明 图

◀夏斯特利获得印度国家最高学术荣誉奖——莲花奖。（资料图片）

瑟德优·沃尔特·夏斯特利（Satya Vrat Shastri）先生，堪称当代印度最知名的梵文学家。“他是印度的季羡林，在梵学研究领域取得了非凡的学术地位，值得采访”，5月20日，深圳大学印度文化研究中心主任郁龙余教授向记者介绍说，2010年，经过11位评委一致通过，夏斯特利获得印度国家最高学术荣誉奖——莲花奖。该奖项相当于印度的诺贝尔奖，印度总统亲自颁发证书、奖章及约10万元人民币的奖金。

夏斯特利今年81岁，5月9日首次访问中国。在北京大学和中国社会科学院进行了10天的学术访问交流之后，5月19日、20日在深圳大学进行学术交流。“中国梵学研究非常出色，同德国、英国等梵学研究大国相比毫不逊色”，他反复向记者强调说。

夏斯特利为人非常谦和，笃实敦厚。他告诉记者，自己虽然已经是四代同堂，但潜心梵学研究七十余年未变。郁龙余介绍说，夏斯特利先生博学精深，在印度乃至整个国际梵文学术界，享有崇高威望与影响。

研究印度国学“梵学”七十年 给王子和公主授课

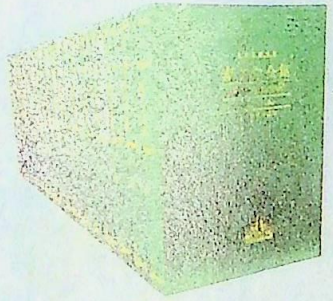
梵文是古代印度通行的文化语言，意思是文雅的语言，和比较接近各地方口语的“俗语”相区别。

梵文中包括早期的吠陀语和后起的规范化的梵语。从古至今印度有用梵文创作的大量文学作品，但在12世纪以后梵文古典文学逐渐衰落，重要作品很少；到近几百年间，各种地方语言的新文学兴起，已经取代了梵语文学的地位。但梵文作为印度的“古代汉语”对印度宗教、历史、哲学、文化等领域的影响非常大，梵学属于印度传统文化的一部分，是印度的国学。

夏斯特利出生于德里一个书香人家，他的父亲精通梵文。在他父亲的影响下，夏斯特利五岁开始学习梵语，到十一岁时，他已经陆续使用梵语创作了许多诗歌并出版成册。夏斯特利告诉记者：“编辑刚收到一位女子写的梵语诗歌时非常惊讶，但他们[illegible]寄，照样予以发表。”在那个年代，印度[illegible]

大使到印度北方地区深入交流。古代印度发达的哲学、宗教和历史知识，许多在现代印度已无史料可查，但我们在中国的佛教经典中却可以找到痕迹，因为，很多佛教经典当年都是由梵文直接翻译过去的。中国古代出过法显、玄奘、义净等众多梵文大师，翻译了汗牛充栋的佛经；现代则有季羡林、金克木、徐梵澄、[illegible]

刘安武：沿着季羡林先生的



◀刘安武、倪培耕、白开元三人主译的《泰戈尔全集（全24卷）》

今年是泰戈尔诞辰150年。在泰戈尔150年纪念大会上，记者见到了很少在公开场合露面的北京大学刘安武教授。刘教授已年过八旬，一身素衣布裤，他是中国的印度印地语文学翻译、研究的首席专家。印度文学研究在中国，给于梵语文学，季羡林、金克木两先生是掌门人。但中国印度印地语文学的翻译、研究，则始于20世纪50年代，出现了一大批翻译家和研究者。而这其中，翻译数量最多、研究成果最丰、影响最大的，是刘安武先生。1992年，他和季羡林先生主编了一百一十四万字的《东方文学辞典》一书，1995年，他又以第一副主编的身份和季羡林合编了《东方文学史》。至今，这部《东方文学史》仍是中国东方文学研究中最权威、最系统、最全面的一部。

将泰戈尔戏剧翻译推向新高度

中国喜爱泰戈尔的读者很多，很多读者知道刘安武先生是因为上个世纪九十年代，河北教育出版社出版了二十四卷本的《泰戈尔全集》，这是迄今国内出版的最大规模、号称最全的泰戈尔作品集。刘先生是三个主编中的一位。

刘先生1930年7月生于湖南省常德县，1951年春入北京大学东方语言文学系学习，1954冬赴印度留学，就读于德里大学、贝拿勒斯大学，先后系统学习了中国文学、印度文学和西方文学。1958年夏回到中国在北京大学东方语言文学系任教。他翻译印度近现代文学的视域极为广阔，包括短篇小说、长篇小说、剧本、诗歌、文学史和理论批评等方面，其中尤以短篇小说和剧本成就最突出。

刘老翻译的剧本都是印度伟大的作家、思想家泰戈尔的作品。泰戈尔是东方第一个获得诺贝尔文学奖的大文豪，也是近百年来在中国译介作品最多的几个外国作家之一。早在20世纪20年代前半期、50年代、80至90年代就曾形成数次译介其作品的高潮。但是直至2000年8月，由河北教育出版社出版的刘安武、倪培耕、白开元三人主译的《泰戈尔全集》，终于将泰戈尔作品的翻译进行了总结式收集，这其中有三分之二是第一次译介给中国读者的。在这部长计24卷，近一千万字的《泰戈尔全集》的编辑出版过程中，刘先生不仅对已有的译作进行了仔细的校正与修改，而且新译了不少剧本。《泰戈尔全集》中，四卷本《泰戈尔剧作集》是唯一一套泰戈尔剧作的中文版选集。有学者认为，他将泰戈尔戏剧的翻译推向一个新的高度。对此美誉，刘老在采访中却谦虚地说：“我觉得对泰戈尔的作品绝谈不上有什么的研究，虽然我到印度生活过一段时间，但我也不敢说自己能完全体会泰戈尔诗歌的含义。泰戈尔的诗歌有些非常高深，没有宗教信仰的人，很难进入他诗歌的核心。”他谦逊地多

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状让我惊讶

寻者夏斯特利来深做学术交流

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深圳商报记者 王光明

传奇人生投入、著作等身的夏斯特利，在印度学术界

在退休多年之后，夏斯特利从来没有放弃过他的梵学研究。在印度首都德里市中心，他宽大的庭院里“隐藏”着印度最大的私人图书馆之一，收藏着两万余册梵学相关书籍，不少是世界上独一无二的孤本。夏斯特利说，经常有来自全世界的研究者和学生上门求教、探讨，“我会接待好每个人”。

中国古代大部分佛经译自梵文 民间学者与印度来往密切超出想象

记者向夏斯特利询问，梵文是已经基本不再使用的古言，为什么国际学术界研究梵文的热情还那么高？

夏斯特利表示，梵文是古代印度使用最广泛的语言之一，不了解梵文，古印度文明就是被切割的文明，“因此，梵文同传统文化、现代文明的关系是十分密切的。”夏斯特利说，梵学的影响当然并不局限于印度。历史上，作为文明古国的印度，对外宗教文化交流非常活跃，中国古代大部分佛教经典都是由梵文翻译过来的。因此，学习、使用、翻译梵文的人数非常多，中国成为印度之外最大的梵文大国。当然，梵学的影响后来也扩展到了英国、德国、美国等地。

夏斯特利说，通过研究梵文，我们可以得到许多历史知识。他举例说，他在一本千年以前的梵文著作中发现，古代印度皇室的专用旗帜，竟然是使用中国丝绸制作出来的，说明中印两国的经济来往早就非常密切了。古梵文著作还记载过，中国民间学者经常去印度学习、取经，来往之密切超过我们当代人的想象。明朝中期，明朝皇帝甚至派

较研究较多，而在梵文和

域的比较研究比较少。二十世纪后期，

梵文研究国际化趋势明显起来，中国学者如

黄宝生、郁龙余等人在中印诗学比较等领域

取得的成就也令人瞩目，另外一种文明或文

化视角的加入，实际上大大推动了国际梵文

研究在学术上上了一个新台阶。

实际上，中国现代学术意义上的梵学研究与陈寅恪、吴宓、汤用彤、许地山等自欧美留学归来的学者的积极尝试与倡导密不可分。不过，就现代学科建制而言，梵学研究学科的成立应以1946年北京大学东方语言文学系设立为始。这一年，季羡林自德国留学归来，担任该系教授与系主任。不久，接受过印度传统梵学教育的金克木也调入东语系，与季羡林一起成为新中国梵学学科的创建者。经过几十年曲折发展，北京大学、中国社会科学院以及深圳大学等学术机构在梵学研究以及人才培训方面取得很大成绩。

夏斯特利说，他非常荣幸在北京大学有机会认识王邦维、段晴教授等著名学者，并给从事梵文学习和研究的本科生、硕士生、博士生亲自上课，“我没有想到这么多年轻人热爱梵文，收获非常大。我不但用梵语与他们对话，最有意思的是，我用梵语唱歌给他们听，而学校方面还专门录音保存下来。”

夏斯特利非常热情地表示，探究学问是他永远的追求，但他最渴望的还是积极推动中印文化交流。“我非常愿意把中国《诗经》译成梵文和印地语，我也很支持黄宝生等中国学者尽快编一本《梵语汉语词典》，因为这些工作太伟大、太有意义了。我一定会提供力所能及的帮助”。

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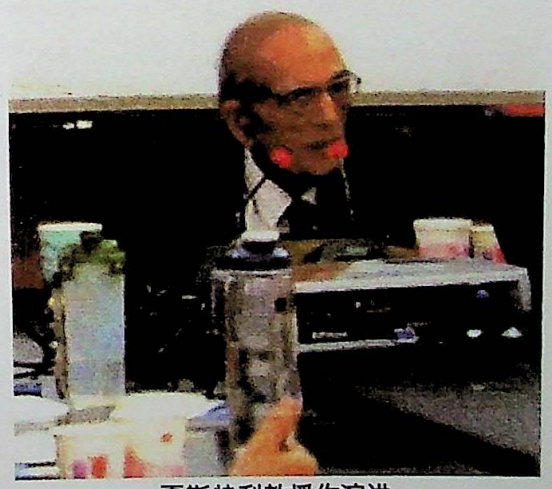
印度德里大学夏斯特利教授顾访外文所并举办“梵语诗歌”讲座

印度德里大学梵文系前系主任Satya Vrat Shastri 教授与社科院外文所学部委员黄宝生研究员会面

Shastri（夏斯特利）教授向黄宝生研究员赠送印度古吉拉特邦独特的手工织画

黄宝生研究员向夏斯特利教授赠送由他主持翻译的印度史诗《摩诃婆罗多》（精校本）汉译本全集



夏斯特利教授作演讲

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会场

5月10日上午，中国社会科学院梵文研究中心与外文所东方文学研究室联合邀请印度德里大学梵文系前系主任、印度著名梵文专家夏斯特利（Satya Vrat Shastri）教授在外文所会议室举办了题为"梵语诗歌"的讲座，这也是第二十六场东方室系列讲座。来自社科院各研究所的学者十余人以及院研究生院、北京大学、首都师范大学等高校的师生十余人一同参加了本次讲座。外文所东方室黄怡婷主持了讲座。在讲座开始之前，外文所研究员、著名梵文学者黄宝生与夏斯特利教授会面，向他介绍了国内及外文所的梵语文学研究和后备人才培养概况，并与他就中印两国源远流长的文化及文学交流等问题交换了意见。随后，外文所所长陈众议也会见了夏斯特利教授，对他不远万里来北京与中国同行进行学术交流表示感谢。

夏斯特利教授首先对他受到的热情接待表示感谢，并认为中印两国作为世界上最古老的两支文明力量应当延续古代的交流传统，互相分享各自的文化成果。之后，他以一颂梵文诗歌唱诵开场，从梵语文学的源头谈起，认为梵语文学可以分为两个部分，按时间顺序依次为吠陀梵语时代和古典梵语时代。前者始于四吠陀，终于奥义书，期间还有诸多梵书和森林书等作品。他着重分析了奥义书的梵文原词"upaniṣad"的词源，将这个词解释为"靠近老师坐下，接受老师秘传"，并引出它的另外一个名称"吠檀多"（vedānta，意为"吠陀的终结"）。

接着，夏斯特利教授的话题进入两大史诗，指出在印度《摩诃婆罗多》被称为"历史传说"（itihāsa），而《罗摩衍那》则被尊为"最初的诗"（ādikāvya），即成为后来古典梵语"大诗"（mahākāvya）的先导。他特别提到《罗摩衍那》中的一颂诗，即仙人蚁垤看到"猎人射死交欢雄鸟，雌鸟悲痛哀泣"，而吟诵出一首śloka（"偈颂"），解释了śloka是如何从诗人"悲伤"（śoka）的内心情感中自然生发，从而产生一种不同于吠陀诗歌的、新鲜的文体形式。然后，他又详细举例阐述了"大诗"的不同诗体种类及其对应的情境，一部诗歌内部各章节之间诗体的连结和变化，以及一部大诗一般所包含的五部分结构，并指出大诗大多取材于往世书、《摩诃婆罗多》和《罗摩衍那》等具有神话和历史传说性质的典籍，且必须对"人生四大目的"——法、利、欲和解脱——进行阐释。

教授还列举了历史上公认的五部优秀"大诗"，即《罗怙世系》、《鸠摩罗出世》、《野人和阿周那》、《童护伏诛记》和《尼奢陀

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FILM

ON

HINDU TEMPLES OF SOUTHEAST ASIA

Fairly early on in history Southeast Asia had come under the cultural influence of India. First it were traders who found this land quite profitable from the point of view of traders and commerce. They took it as Suvarnabhuimi, the Golden Land' to which they repaired to sell their wares and to bring from there items which could have good market back home. Later religious preachers, the men of wisdom, the holy people, the sages and seers joined them quite a number of whom preferred to stay put in their land of adoption mixing with the local people, educating them in their way of life, their religious practices, their rites and rituals which they imbibed in good measure. The locals imbibed not only these but also a large corpus of words of their language into their own languages, a fact testified by the presence of hundreds and thousands of words of Sanskrit origin in the languages of the region. With the contact with the Indians the people there got highly Hinduized with the result that two great empires like Sailendra and Srivijaya arose over there with their rulers engaging themselves in Hindu practices. They took initiative in building temples, not small structures but the most magnificent ones the likes of which came to be built in India from about the 12th cent onward.

Unfortunately there is not much awareness of our Hindu heritage of the temples among the common people in India. When the present day India is engaged in re-discovering its past, it is time also casts a look at countries nearby it and educate its younger generation; it is not only the younger generation, even the older generation can also profit by it; how Hindu temples had come up in vast swathes of territory going by the name of Southeast Asia, how they look, how they are called, to which deities they are dedicated, which scenes they carry on them in the form of sculptures from out Ramayana, Mahabharata, The Puranas and the mythology in general to enable them to gauge the sweep of the Hindu religion over the people of the region.

A recent publication Old Brahmanical Shrines of Thailand which deals with the old Hindu temples there gave a spurt to the idea that scope of the study could be widened to cover the whole of Southeast Asia which could be in a different mode of a film that could present the sites visually with interesting commentary to make the work more interesting, a medium scantily used so far to provide enlightenment. It is a painstaking work. We are resolved to undertake it in the interest of providing information in the form of an entertaining movie, the details of which are furnished below

Duration of the Movie-One hour

The countries to be covered—Myanmar, Thailand, Cambodia, Indonesia, Vietnam

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Chief Adviser for Script Writing—Prof. Satya Vrat Shastri, Jnanpith Laureate, Padma Bhushan, Fellow, Sahitya Akademi, New Delhi, President, Asia Institite, Torino, Italy

Approximate Cost—Air Travel expenses for film crew of four for visiting the countries mentiond above—Rs. 2.50 Lakhs

Local travel—Rs. 1.50 Lakhs

Expenses for Board and lodging—Rs. 1.50 Lakhs

Miscellaneous expenses—Rs. 1 Lakh.

Remuneration for the Director of the Film and the film crew—Rs. 2 Lakhs

Remuneration for the Chief Adviser—Rs. 1 Lakh

Total—Rs. 9.50 Lakhs

Time required for the completion of the Film—Six to nine months

List of country wise temples attached

Nilofer Shama

Director, N,.S. Films,

New Delhi

List of Hindu Temples

In Thailand

In Cambodia

(A) At Thai-Cambodian border

Phra Viharn

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(B) At Siem Reap

Angkor—A complex of forty temples of which the most important is Angkor Wat

Bantey Srei Temple

Baphuan Temple

In Indonesia

At Jakarta

Chandi

Chandi Sari

Chandi Sevu

© At Jogjakarta

Prambanan temples

(C) At Bal

Champuhan

Pura Uluwatu

Pura Gunungkawi

Pura Gowalawah

Pura Tanhalot

Pura Dalim

Pura Des

Pura Panti

Pura Pusah

Purs Batukaru

Pura Basakih

Pura Batur

Pura Bale Agung

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(B) At Siem Reap

Angkor—A complex of forty temples of which the most important is Angkor Wat

Bantey Srei Temple

Baphuan Temple

In Indonesia

At Jakarta

Chandi

Chandi Sari

Chandi Sevu

© At Jogjakarta

Prambanan temples

(C) At Bal

Champuhan

Pura Uluwatu

Pura Gunungkawi

Pura Gowalawah

Pura Tanhalot

Pura Dalim

Pura Des

Pura Panti

Pura Pusah

Purs Batukaru

Pura Basakih

Pura Batur

Pura Bale Agung

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Pura Bukit

Pura Manting

Pura Sagar

Pura Subak

Note

There are three modern Hindu temples, one at Jakarta set up by Indians, the other Surakarta set up by an Indonesian and the third at set up by the ISCON

In Vietnam

(A) At Saigon

Bang An

Chieng Dan /Chandan

Banh

(B) At Ho chi Minh City

Subramany Swami Temple

Mariyamman Temple

Chetty templre

Ganesh temple

Note

Besides the above emples there are scores of figures of Hindu deities and artefacts scattered throughout the country. A good number of them are preserved in the Danang Museum

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A brief history of Sanskrit studies in modern Cambodia

The epigraphical sources inform us that Sanskrit culture was spread among the Khmer since the pre-Angkorian time (5th-8th century A.D.). In the Angkroian time, the culture has increased significantly. Angkorian kings were well-versed in Sanskrit scriptures. Yashovarma I (889-900 A.D.), for instance, has commented the Patañjali's Mahabhasya. Sanskrit in old days was taught in *ashrama*. Between 15th-19th century A.D., the period during which Pali replaced Sanskrit (for Theravada Buddhism replaced Brahmanism), Pali was taught in Buddhist pagoda (sala vat). In the 20th century, an attempt was made to revive Sanskrit leaning, first in Buddhist context and later in the milieu of lay people.

In the contemporary Cambodia, the Sanskrit learning started in 1922 with initiation of a French scholar namely Louis Finot, the then Director of École Française d'Extrêm-Orient basing in Hanoi. He asked the Cambodian Government to send students to Hanoi to study Sanskrit with him. On his request, two monks namely Venerable Chhuon Nath and Huot Tat were selected. They went to Hanoi and stayed there for three months, once in 1922 and second time in 1923.

On February 04, 1924, Venerabele Huot Tat turned the wheel of Sanskrit learning again in Cambodia. It seems that at that time, Sanskrit classes were available only in High School of Pali – Phnom Penh. In 1935, two students of Finot taught Sanskrit to lay students at Sisovath High School – Phnom Penh. The course focused on grammar.

Venerable Pang Khat, a student of Venerable Huot That, has taken the relay. From 1959 to 1970, he taught Sanskrit at Preah Sihanouk Reach Buddhist College. He has translated many Sanskrit texts into Khmer (Pañcatantra, etc.). He also published a Sanskrit-Khmer dictionary in Kambuja-Surya Journal in 1968. Moreover, an Indian Professor Mohan Ghosa also taught in the Buddhist college in the academic year 1960-1961.

In 1965, the Faculty of Archaeology of Royal University of Fine Arts –Phnom Penh was established. It invited a French Professor of German origin namely Pierre Fabriscius to teach Sanskrit from 1965 – 1973.

The death of Venerable Chuon Nath in 1969, the return to France of Professor Fabriscius in 1973 and the assassination of Venerable Huot Tat and Venerable Pang Khat in 1975 had bad impact on Sanskrit learning in Cambodia.

At the present day, Sanskrit language is taught from secondary high school (Buddhist schools) to university level. Three universities provide Sanskrit classes:

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1. Preah Sihanouk Reach Buddhist Universiy – Phnom Penh,
2. Faculty f Achaeology, Royal University of Fine Arts – Phnom Pnh,
3. Department of Khmer Literature, Royal Univesity of Phnom Penh.

In all the three institutions, Sanskrit learning is limited to Sanskrit grammar. The vast storehouse of Sanskrit literature is yet to be made known to Khmer students.

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प्राक्कथन

परम् पिता परमेश्वर की असीम अनुकम्पा और आदरणीय मेरे पिताजी श्री बालकिशन गर्ग एवं परम् पूजनीया मेरी माताजी श्रीमती विजयलक्ष्मी गर्ग के आशीर्वाद से आज मैं इस पुस्तक को लिखने योग्य हो सकी। मैं उन सबके प्रतिय हृदय से आभारी हूँ। मेरे परम् सम्मानीय गुरूवर एवं शोधनिर्देशक डॉ. लालाशंकरगयावाल, सह आचार्य, रामेश्वरी देवी राजकीय स्नातकोत्तर कन्या महाविद्यालय, भरतपुर(राज.) के प्रति मैं हृदय से कृतज्ञ हूँ। जिनके श्रेष्ठ मार्गदर्शन में मेरे द्वारा उच्चशिक्षा प्राप्त की गई और पाणिनीय कारक–विभक्ति सूत्रों का संस्कृत साहित्य में प्रयोग (भास से भवभूतिपर्यन्त) विषय पर अपना शोधकार्य पूर्ण किया गया। पद्मभूषण, पद्मश्री और ज्ञानपीठ पुरस्कार से सम्मानित भारत के मूर्धन्य संस्कृत विद्वान् प्रो. सत्यव्रतशास्त्री के प्रति मैं हार्दिक आभार व्यक्त करती हूँ। जिन्होंने अपनी सूक्ष्म दृष्टि से मेरे शोधकार्य का मूल्यांकन किया और आज आशीर्वचन के रूप में मुझे अनुग्रहीत किया।

मैं मेरे प्रिय पति डॉ. विजेन्द्र कुमार गुप्ता, कनिष्ठ विशेषज्ञ, राजकीय चिकित्सालय, गंगापुरसिटी के प्रति बहुत–बहुत आभारी हूँ। जिन्होंने मेरे पढने--पढाने की रूचि को बनाए रखने और आगे बढने में सदैव सहयोग किया। उन्हीं के सत्परामर्श और सहयोग से आज मैं इस शोधकार्य को पुस्तक के रूप में प्रकाशित करवा पाने में सक्षम हो पाई हूँ। मेरी प्रिय सखी डॉ. अर्चना मंगल, श्रीमती प्रतिभा जैन, डॉ. मधुबाला पाण्डेय तथा डॉ. शैलेन्द्र शर्मा, डॉ. आशुतोष पारीख इत्यादि के सहयोग और परामर्श के लिए आभारी हूँ। मैं अपने मातृपक्ष और श्वसुराल पक्ष के समस्त परिवारजनों के प्रति कृतज्ञ हूँ। जिनकी स्नेहमयी छत्रछाया में मैं यह सुन्दर कार्य सम्पन्न कर सकी।

इस पुस्तक के प्रकाशन का श्रेय हंसा प्रकाशन, जयपुर को जाता है। जिनकी सहर्ष स्वीकृति ने इस शोधकार्य को पुस्तक का स्वरूप प्रदान कर सबके समक्ष प्रस्तुत किया। अन्त में मैं उन सभी के प्रति जो परिचित–अपरिचित रूप से मेरी इस पुस्तक से जुडे हैं, नतमस्तक हूँ। इस पुस्तक के लेखन में मेरे से जाने–अनजाने में हुई त्रुटियों के लिए मैं क्षमाप्रार्थी हूँ।

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काव्य के दो भेद माने जाते हैं. दृश्य और श्रव्य, दृश्य काव्य के अन्तर्गत नाटक एकांकी आदि आते हैं और श्रव्य काव्य के अन्तर्गत सुना हुआ या पढ़ा हुआ साहित्य आता है। आदिकाल से ही दृश्य काव्य श्रव्य काव्य की अपेक्षा अधिक लोकप्रिय रहा है नाटक पढ़ने की अपेक्षा नाटक देखने में लोगों की रुचि अधिक होती है। नाटक या एकांकी देखने से जो आनन्द प्राप्ति होती है उतनी उसे पढ़ने से नहीं होती। मंच का भव्य वातावरण, उसकी सजावट, संवाद आदि दर्शक पर एक विशेष छाप छोड़ते हैं। इसी कड़ी में हमारे महापुरुषों पर बनाये गये वृत्तचित्र भी आते हैं। जो अपने क्षेत्र में अद्वितीय कार्य कर रहे हैं। किसी महापुरुष की जीवनी पढ़ने या उसे साक्षात् देखने में ~~साक्षात~~ अत्यधिक अन्तर है महापुरुषों के जीवन पर आधारित वृत्तचित्र हमें घर बैठे ही उनका दर्शन करवा देते हैं।

फिल्मांकन दृश्य काव्य का नवीनतम संस्करण है। पिछले कुछ वर्षों से इसका अत्यधिक प्रचलन हुआ है। यह जीवन्त अनुभव का सुन्दरतम रूप है। मनुष्य एक जिज्ञासु प्राणी है। जिज्ञासा उसकी सहज प्रवृत्ति है, वह प्रत्येक वस्तु, व्यक्ति, प्रकृति सभी को बहुत समीप से जानने के लिये उत्सुक रहता है। कभी उसकी पहुँच उस व्यक्ति या वस्तु तक होती है और कभी वह उनके निकट नहीं भी जा सकता। जिस व्यक्ति के निकट वह जा नहीं सकता किन्तु उस व्यक्ति को वह समीप से जानना चाहता है उसके लिए इस प्रकार के वृत्तचित्र बहुत अधिक उपयोगी व

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लाभदायक होते हैं। आज भी हम पुराने नेताओं, अभिनेताओं, अभिनेत्रियों या अन्य महान लोगों को वृत्तचित्र के माध्यम से ही जान पाते हैं। यद्यपि वे सब आज हमारे बीच नहीं हैं, किन्तु उन्हें सदा जीवित रखने का एकमात्र माध्यम यह फिल्में ही हैं। जिनके द्वारा हम उन्हें चलते, फिरते, काम करते, बात करते देख सकते हैं। फिल्में कल्पना का माध्यम हैं, लेकिन वृत्तचित्र सत्यता के बहुत निकट होते हैं और कल्पना के माध्यम से जब सत्यता को दिखाया जाता है तो वह बहुत सुन्दर रूप में व्यक्त होती है। हृदयग्राही हो जाती है। जिन व्यक्तियों को हमने कभी पास से देखा नहीं है; इन फिल्मों के माध्यम से हम उन महान व्यक्तियों को समीप से जान पाते हैं। उनके क्रिया कलाप देख सकते हैं। उनकी दिनचर्या कैसी होती है यह जान सकते हैं। ऐसे दुर्लभ व्यक्तियों की छोटी से छोटी बात देखने में बहुत आनन्द आता है। लगभग प्रत्येक व्यक्ति अपने परिवार से जुड़ा होता है। सभी अपने बच्चों से प्यार करते हैं; किन्तु इन महान व्यक्तियों का पारिवारिक जीवन कैसा होता है, कैसे यह अपने परिवारवालों के साथ रहते हैं, यह देखने का अवसर यही फिल्में हमें देती हैं। यह सब फिल्में देखने वालों को बहुत लुभावनी लगती हैं। इन व्यक्तियों की सहजता व सरलता के विषय में सभी ने बहुत सुना या पढ़ा होता है किन्तु जब प्रत्यक्ष फिल्मों के माध्यम से हम इन लोगों की दिनचर्या या व्यवहार देखते हैं तो देखने वाले आनन्दविभोर हो जाते हैं साथ ही उन महान व्यक्तियों के व्यवहार की सत्यता भी प्रमाणित हो जाती है।

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इस प्रकार की फिल्में अधिक बननी चाहिये क्योंकि यह फिल्में मनोरंजक तो होती ही हैं साथ ही शिक्षाप्रद व मनोरंजक भी होती हैं। लेखक या साहित्यकार लाखों दर्शकों से इन फिल्मों के माध्यम से ही जुड़ सकते हैं साहित्यकार की कृतियाँ उसके व्यक्तित्व का आइना होती हैं। बचपन की कितनी ही घटनायें उनकी लेखनी पर प्रभाव डालती हैं। बचपन का आसपास का वातावरण, उसके बाद के अपने अनुभव साहित्यकार स्वयं दर्शकों से सांझा करता है। अपने जीवन की कथा स्वयं बताता है, यह सब देखना दुर्लभ है किन्तु यह फिल्में हमें उन दुर्लभ क्षणों का दर्शन करवा देती हैं। इसलिये इनका योगदान समाज में बहुत ही महत्त्वपूर्ण है। यह फिल्में उन महान व्यक्तियों को हमारे घर लाकर हमारे परिवार का हिस्सा बना देती हैं। थोड़ी देर के लिये ही सही, हम कुछ क्षण उन लोगों के साथ जी लेते हैं। मूर्त रूप में अपने इष्ट जनों को देख पाना ही इन फिल्मों का अमूल्य योगदान है। यह फिल्में हमारा तादात्म्य उन महान विभूतियों से स्थापित करवा देती हैं।

इन फिल्मों को बनाने में बहुत परिश्रम लगता है। बड़ी और छोटी बहुत सी बातों का ध्यान रखना पड़ता है। सत्यता को प्रतिपादित करते हुए व्यक्तित्व को रोचक ढंग से प्रस्तुत करना अपने आप में एक कला है। इसका निर्वहण यह फिल्में अत्यधिक सुन्दरता से करती हैं। जिन समाज के रत्नों को हम अपना आदर्श मानते हैं। जिनसे सपने में भी मिलने की कल्पना हम नहीं करते, उनसे जोड़ने, मिलने, सुनने का अद्भुत कार्य यह फिल्में करती हैं, जो कि वास्तव में प्रशंसनीय कार्य है।

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मेरे विचार में ऐसी ~~फिल्मों~~ फिल्मों की जितनी सराहना की जाये वह कम है। यह फिल्में इतिहास का सच्चा दस्तावेज़ बना रही हैं। जिनका लाभ आनेवाली पीढ़ियों को अवश्य होगा। उनका ज्ञानवर्धन भी इन्हीं फिल्मों के माध्यम से होगा। इन फिल्मों को सुरक्षित रखना भी हमारा दायित्व होना चाहिये। यह हमारी कीमती धरोहर हैं। यह एक ऐसा खज़ाना है जो आनेवाले युगों को अपने ज्ञान से आलोकित करता रहेगा। इसे हमें सम्भाल कर रखना चाहिये क्योंकि यह फिल्में हमारे अपनों को और अपना बनाती हैं, उन्हें हमारे और पास लाती हैं।

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इन फिल्मों का एक लाभ और भी है कि यह रचनाकार के विषय में सटीक जानकारी देती हैं। हमारे पास कबीर, तुलसी सूरदास के विषय में कोई प्रामाणिक तथ्य उपलब्ध नहीं हैं कुछ सुनी हुई बातें, अफवाहें, कल्पना आदि के मिश्रण से ही हमें उनके विषय में कुछ जानकारी प्राप्त होती हैं। आधुनिक तकनीक की सहायता से हम प्रत्येक साहित्यकार जिसके ऊपर फिल्म बन रही है उसकी ~~तथ्यात्मक~~ तथ्यात्मक व प्रामाणिक जानकारी दर्शकों को उपलब्ध करवा सकते हैं।

इसके अतिरिक्त रचनाकार जब स्वयं अपनी रचनाओं की व्याख्या करता है तो उसका अर्थ कुछ और ही निकलता है। ~~रचनाकार~~ रचनाकार का स्वयं अपने मुख से अपनी रचनाओं की विशेषताओं और अर्थों को बताना एक नया संदर्भ उत्पन्न करता है। जो एक रचनाकार स्वयं ही कर सकता है। यह फिल्में एक साहित्यकार को इसका भी अवसर देती हैं कि रचनाकार अपने साहित्य में दिये हुए अर्थ को लोगों तक पहुँचा सके।

साहित्य सृजन एक कला है, फिल्म बनाना भी एक कला है। जब एक कला का दूसरी कला से संयोग होता है तो एक अद्भुत तीसरी कला का जन्म होता है। फिल्म बनाने वाला व्यक्ति भी किस बारीकी से साहित्यकार को प्रस्तुत करता है यह भी एक विशेष कला है। साहित्यकार के व्यक्तित्व व कृतित्व को सुरक्षित रखते हुए, फिल्म के माध्यम से उसे प्रदर्शित करना भी एक नवीन कला है। इस नई विधा को भी प्रोत्साहन मिलना चाहिये। ऐसी फिल्में समाज का भला कर रही है। यह फिल्में सही जानकारी देने के साथ साहित्यकार को युगों युगों तक अमर कर देती है। कुछ लोग जो लिख पढ़ नहीं सकते वह भी इन फिल्मों के माध्यम से महान साहित्यकारों की रचनाओं से परिचित हो सकते हैं। ऐसी फिल्में बनाने से समाज का ही लाभ है।

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कालिदास ने मेघदूत की जब रचना की होगी तो उसे क्या पता होगा कि उसकी कृति लोगों को इतनी भा जायेगी कि उसके बाद उसकी अनुकृतियों की झड़ी लग जायगी। वास्तव में उसकी कल्पना ही इतनी अनूठी थी कि वह लोगों के मन-मस्तिष्क पर छा गई। मेघ को सन्देशवाहक के रूप में देखना और उसमें चेतनता का आरोप कर उससे संवाद कल्पना की पराकाष्ठा थी। यह नहीं कि सन्देश किसी मानवेतर जीव के द्वारा कभी भेजे गये ही नहीं थे। महाभारत में नल के लिये यह कार्य किया था, रामायण में हनुमान् ने राम का सन्देश सीता को पहुँचाया था। हंस पक्षी था, हनुमान् कपि थे। दोनों ही चेतन थे। मेघदूत में सन्देशवाहक मेघ है जो अचेतन है। विलक्षणता है इसमें अचेतन में चेतनता का आरोप। जब वह आरोप कर ही लिया गया - चाहे वह किसी कारण से किया गया हो, प्रकृत में कामासक्ति के कारण वह था (कामार्ता हि प्रकृतिकृपणाश्चेतनाचेतनेषु) तो फिर क्या था सब प्रकार के सम्बन्ध उससे स्थापित कर लिये गये। उसे भाई बना लिया था। भाई बनने पर (भ्रातृजायां) भाई की पत्नी भाभी बन जाई और अब तो उसका कर्तव्य ही बनता है कि उसे सान्त्वना पहुँचाई जाय। यह कर्तव्य उसे उसके पास जा कर पूरा करना ही होगा। जिस रास्ते से उसके पास उसे पहुँचना है वह भी उसे समझाना होगा और उसे क्या कहना होगा यह भी उसे बताना होगा। रास्ते में कौन कौन से स्थान आते हैं इसके विषय में भी उसे बताना होगा। रास्ता टेढ़ा होने पर उज्जयिनी में जा कर उसे महाकाल के दर्शन करने होंगे, क्षिप्रा के तरलतरल जल की भङ्गिमा का स्वाद करना होगा और इसी तरह और गम्भीरा, नेत्रवती आदि अनेक नदियों की मदमस्त चाल को भी देखना होगा। और जिसके लिये सन्देश दिया जा रहा है उसकी दीन-हीन दशा से उसकी पहिचान बतानी होगी। यह सब कालिदास की और और भी कुछ कुछ उर्वर प्रतिभा ने किया। कालिदास ने जो किया उसे जैसा हम भी तो कर सकते हैं यह सोच अनेक कवि उधर प्रवृत्त हुए। एक होड़ सी लग गई उनमें। फलतः एक विशाल दूतकाव्य सृष्टि हो गई। यह प्रक्रिया किसी कालावधि तक सीमित नहीं रही। एक निरन्तरता इसमें बनी हुई है। दूतकाव्यों की रचना आज भी हो रही है। दूतों का रूप बदलता रहा है। हंस, चातक, कोकिल, काक आदि पक्षियों के साथ शुक आदि पशुओं, उद्धव आदि मनुष्यों, चित्त और मन आदि शारीरेन्द्रियों भी दूत बन गये। मार्ग भी बदल गये और गन्तव्य भी और स्वाभाविक ही है परिस्थितियां भी और सन्देश भी। [illegible] विचित्रता ने नये नये मोड़ ले लिये। इन नये मोड़ों में मेघदूत

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वह शापित हुआ था इसका संकेत वह प्रकट करता है :—

मैं यक्ष हुआ शापित जब से
मेरे जीवन का आधार गया

किसने शाप दिया, उसकी कोई अवधि सीमा या नहीं, इसका यहां उल्लेख नहीं है। और नहीं कामपीड़ित (कामार्त) होने पर चेतन और अचेतन के अन्तर को खो देने के कारण अचेतन मेघ द्वारा अपनी प्रेयसी के पास सन्देश भेजने का। नहीं यहां उल्लेख है मेघ के पहाड़ की चोटी से चिपके होने का (आश्लिष्टसानुम्) जो यक्ष को अपनी प्रेयसी को विरह से पूर्व की स्थिति में बाहुपाश में आबद्ध कर आलिङ्गन करने की स्मृति दिला और उसे और अधिक विरह आतुर बना किसी न किसी प्रकार, येन केन प्रकारेण, प्रस्तुत में मेघ के द्वारा ही सही, अपनी प्रेयसी के पास सन्देश भेजने का विचार करता जिसका मुख्य बिन्दु है कि वह 'सन्तप्त' होने पर भी जीवित है। मेघ के द्वारा (अपने विषय में अविश्वसे सम्बोधन का यही रहस्य है। विरहिणी के लिये सब से कष्टकारी बात सन्देश आदि आशा की बातें लो जानकी जी दें।

यक्षी को देखते ही पहिला नाम उसका

वह जो अलकापुरी है मैं हूं जहां अपार ऐश्वर्य और सुख-सुविधाएं समाई हुई हैं। पर रामगिरि के आश्रमों में रहने वाले तुम्हारी प्रियतमा की क्या दशा होगी। अनजाना स्थान, अनजाने लोग, पता नहीं वह जीवित भी होगी या नहीं। पहली आशंका उसकी यही होनी चाहिये वह जीवित है, यक्षी विधवा नहीं हुई।

उपजीव्य कवि कालिदास ने जहां विरहिणी यक्षी की विरहावस्था का अनेक पक्षों से विस्तृत शब्दचित्र अङ्कित किया है पर विरहसन्तप्त यक्ष का वर्णन उन्होंने बहुत थोड़े से चुने शब्दों में ही किया है जिनमें विशेष उल्लेखनीय है उसका (यक्ष का) काम के आवेग के कारण चेतन और अचेतन में विवेक न कर पाना तथा इतनी दुराई आ जाना है कि लोग उसे बाहुमूल से खिसकते लगा है — कनक-वलयं शरीरात्प्रस्रंसते स्म। हमारे कवि श्री मृत्युंजयकुमार सिंह ने काला धागा की इस कमी को पूरा किया है। वह व्याकुल है, उसके जीवन का आधार ही नहीं रहा, वह निश्चेष्ट सा है, गुमसुम है। लोग उसे विह्वल और पागल समझ कर हंसते हैं —

मैं विह्वल हूं मैं पागल हूं
ऐसा कह कर हंसते हैं मूढ़
[illegible]
अपनी वेदना का विषय गूढ़

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हे करुणा सदन का अट्टहास
मेरे लिये दोनों ही विलास
एकान्त है मेरा अंधेर तम हो
सब बोल रहे, बस तुम गुम हो

विरहानल में जल कर उसे कारण काला पड़ गया है। मेघ की श्यामलता को देख वह उससे पूछ बैठता है —

तुममें भी क्या विरहानल में जल
पाई ऐसी काया ?

~~अब कह~~

प्रस्तुत काव्यकृति में कवि कल्पना अनेक उत्प्रेक्षाएँ, उपमाएँ और रूपकों में साकार हो उठी है।

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की नवीन प्रस्तुति भी प्राप्त मिली। इन नवीन प्रस्तुतियों की श्रृंखला में प्राचीनतम कड़ी है श्री मृत्युंजय कुमार सिंह का मेघदूत का हिन्दी पद्य रूपान्तर। श्री सिंह ने मेघदूत के रेखाचित्र अपनी प्रतिभा-तूलिका से अङ्कित किया है। अनुवाद की संज्ञा इसे नहीं दी जा सकती। यह एक पुनः सृष्टि है, एक पुरातन कृति का नवीन अवतार। न केवल इसकी भाषा ही प्राचीन कृति से भिन्न है, प्रस्तुति भी। न ही इसे प्राचीन कृति की छाया ही इसे कहा जा सकता है। इसका प्रारम्भ प्राचीन कृति की तरह इतने मात्र से नहीं होता कि एक यक्ष अपने कर्तव्य में प्रमाद के कारण अपने स्वामी (धनपति कोप विश्लेषित रूप) धनपति (= कुबेर) का कोपभाजन बन अपनी प्रिया से दूर अपनी नगरी अलकापुरी से निर्वासित हो रामगिरि के आश्रमों में भटकते हुए मेघ को एक पहाड़ की चोटी से चिपके हुए (आरूढ़ सानुम्) देख चेतन = अचेतन का विवेक खो उससे अपनी प्रेयसी के लिये अपना सन्देश ले जाने को कहता है — सन्देशं मे हर। वह सन्त हो या सहारा जो है — सन्तप्तानां त्वमसि शरणम्। प्रस्तुत हिन्दी पद्य कृति का प्रारम्भ कवि ने कालिदास का अनुसरण न करके (कुछ अपने कर्तव्य की प्रति लापरवाही बरतने के फलस्वरूप शाप के उल्लेख से नहीं किया। यह मूल कृति तथा उसके रूपान्तरण में मूलभूत भेद है। जब शाप का ही उल्लेख नहीं है तो उसकी एक वर्ष तक की सीमा बाँधने की तो बात ही कहाँ आती। कवि सीधे प्रस्तुत विषय पर आते हैं। अपनी प्रेयसी के विरह से व्याकुल एक यक्ष को मेघ दीख जाता है।

अपने स्वामी कुबेर के प्रति।

→ → → ① + ②

इस ~~प्रस्तुत काव्य कृति~~ की भाषा बहुत सरल एवं प्रवाहमयी है। एक चुम्बन है उसमें जो मन को छू जाती है। इस अमूल्य कृति की रचना के लिये इसके सहृदय रचयिता श्री मृत्युंजय कुमार सिंह अनेकानेक साधुवाद के पात्र हैं।

सत्यव्रत शास्त्री

नई दिल्ली
8.10.2011

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आदरणीय बन्धुवर,

आज मैं अपनी प्रतिज्ञा को पूर्ण करने में सफल हो ही गया। विलम्ब हुआ, जिसका मुझे खेद है। मेरी तीन-तीन कृतियाँ मुद्रण-यन्त्रस्थ थीं। उसपर देश-विदेश की यात्राएं। इन सब से भी धर्मपत्नी की अस्वस्थता। इन सब का मुझ पर इतना आघात रहा कि बहुत चाहते हुए भी बहुत विलम्ब हो गया। जो कि मेरी प्रकृति के सर्वथा प्रतिकूल है।

आशा है जो लिखा है वह आपको पसन्द आयेगा। आप इसमें घटाने-बढ़ाने में पूर्ण स्वतन्त्र हैं।

कोलकाता यदि किसी प्रसङ्गवश आना हुआ तो आपसे अवश्य मिलूंगा।

अपना आवासीय पता तथा दूरभाष संख्या सूचित कीजियेगा।

किमधिकं विज्ञेषु —

सदा-सर्वदा मङ्गलाभिलाषी
सत्यव्रत शास्त्री

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